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JANE AUSTEN was one of a family of seven children—five brothers and two sisters. The main body of the letters now published were written to her sister, Cassandra Austen, and the rest were written to two nieces, Anna (daughter of Jane Austen's eldest brother, James), and Fanny (daughter of her second brother, Edward). This brother Edward was adopted by a rich childless relative named Knight, and thus becoming heir to large properties in Kent and Hampshire, changed his name to Knight. His daughter, Fanny Knight, was a favourite niece of Jane and Cassandra Austen, and on Cassandra's death in 1845, inherited a large number of the letters written so many years before. Fanny Knight became Lady Knatchbull, and the mother of Mr. Knatchbull-Hugessen, who was created Lord Brabourne. Lady Knatchbull died on Christmas morning, 1882, and thus a very close personal link between the present day and our perfect novelist was snapped. After his mother's death Lord Brabourne found among her papers "not only the original copy of *Lady Susan*, in Jane Austen's own handwriting," but packets of letters endorsed, "Letters from Aunt Jane to Aunt Cassandra at different periods of her life: a few to me: and some from Aunt Cass. to me after At. Jane's death." These letters, and a few others, are now before us.

Lord Brabourne is not a good editor. He has taken trouble to gather a great deal of genealogical and topographical information, but he completely lacks judgment in selecting, and perspicuity in setting forth this information. Wading through page after page of rambling talk, we are weary before we reach the letters, and really not better able to understand them, because the memory refuses to carry the superfluously heavy, the ill-assorted burden. Better have dispensed with many of these pages and their small jokes (for Lord Brabourne is nothing if not facetious); better have put the necessary information into genealogical trees, or occasional brief foot-notes, or a good index. But there is no index to these volumes—a very serious defect. It is not to be pardoned to an editor that he should send forth to the reading public a mass of small details which, if brought together and classified even by the mechanical agency of an index, would really yield conclusions and profit. The so-called Critical Remarks of Lord Brabourne also occupy an undue space. They are of very little value—of as little value as the critical remarks of average school girls.

Turning to the letters themselves, it must be said that the first feeling is one of disappointment. We have learned to make great demands on our letter-writers. We expect from them deep and wise reflections, or new light on public affairs, or the revealing of family tragedy. But these letters of Miss Austen's are occupied nearly altogether with small things, domestic arrangements, the merits of cooks and housemaids, country parties and balls, chaise journeys to Bath or London, new dresses, the little comings and goings, disappointments and hopes of genteel life. In the earlier letters one is irritated by the incessant persiflage, though there are frequently gleams of delightful humour. It is astonishing how little public events seem to interest the writer. There is no mention of the great war by sea and land then raging, though it is implied in the references to the dearly loved sailor brothers, Charles and Frank. But one must remember the circumstances under which the letters were written, and (one may guess) the character of the recipient. Perhaps we may understand the situation better if we recall the brightest and smartest of Jane Austen's novels. Was the dearly loved elder sister Cassandra a Jane Bennet in real life, a gentle, beautiful, amiable woman, but not clever, and was the relation between the sisters of Steventon Rectory like the relation between the imaginary sisters of Longbourn? Certainly an acquaintance with Jane Austen's letters makes one involuntarily compare her with her own Elizabeth. If the conjecture be right the letters become a proof of her good sense, her affectionateness, her sympathetic self-suppression, and she is one more of the many gifted women who have managed to live by the affections even when the intellect was somewhat stinted.

Miss Austen's biographer has said that she never met with anyone whose abilities were as great as her own, and it may be added that she never even met anyone who imposed on her intelligence. She was never overawed. No one was a teacher or prophet to her. If she had met such an one, and if we possessed letters from her addressed to this teacher or about him, they would differ immensely from the letters now before us. But would she have been happier, or would she have left us a more valuable legacy? These are questions not to be answered in a breath; but it is certainly true that in our introspective self-analysing time we are liable to take up a wrong standpoint in judging Miss Austen; and it is right to return on what has been above said as to her self-suppression, and impart a further shade of doubtfulness to the judgment of the matter thus expressed.

These letters prove her to have been happy in her life. They prove also the truth of Mr. Austen Leigh's remark: "There was scarcely a charm in her most delightful characters that was not a true reflection of her own sweet temper and loving heart." And her place in the Austen family as indicated by these letters can hardly be better described than by Mr. Austen Leigh: "We did not think of her as being clever, still less as being famous; but we valued her as one always kind, sympathising, and amusing." She was content to play this gentle, benevolent part. To her just discrimination the art of life was more

important than the art of writing; and she had her reward in the happiness of her life and the perfect truth and nature of her novels. The letters now before us illustrate the novels, and show us the material on which the exquisite artist worked. The reader is warned not to expect from them what they have not; to bear in mind Mr. Austen Leigh's admirable words:—

"They may be said to resemble the nest which some little bird builds of the materials nearest at hand, of the twigs and mosses supplied by the tree in which it is placed; curiously constructed out of the simplest matters."

The following passage, written in January 1796, about nine months before *Pride and Prejudice* was begun, and when the writer had just turned twenty, will interest those who have learned to delight in the little parties and balls of the novels, with their tiny disaster and good fortune:—

"I am almost afraid to tell you how my Irish friend and I behaved. Imagine to yourself everything most profligate and shocking in the way of dancing and sitting down together. I can expose myself, however, only once more, because he leaves the country soon after next Friday, on which day we are to have a dance at Ashe after all. He is a very gentlemanlike, good-looking, pleasant young man, I assure you. But as to our having ever met, except at the three last balls, I cannot say much, for he is so excessively laughed at about me at Ashe that he is ashamed of coming to Steventon, and ran away when we called on Mrs. Lefroy a few days ago."

This passage derives especial interest from the fact that "My Irish friend" was afterwards Lord Chief Justice Lefroy, of the Irish bench. In his extreme old age he used to speak with admiration of Jane Austen, dead half-a-century before.

The fortunate brother of the family, Edward, sometimes comes in for a little gentle satire.

"I believe I told you in a former letter that Edward had some idea of taking the name Claringbould; but that scheme is over, though it would be a very eligible as well as a very pleasant plan, would anyone advance him money enough to begin on. We rather expected Mr. Milles to have done so on Tuesday; but, to our great surprise, nothing was said on the subject, and unless it is in your power to assist your brother with five or six hundred pounds he must entirely give up the idea."

Miss Austen's baby-nephew, Georgie, was a pet with her. The following extract is a charming example of her tenderness:—

"My dear 'itty Dordy's' remembrance of me is very pleasing to me—foolishly pleasing, because I know it will be over soon. My attachment to him will be more durable. I shall think with tenderness and delight on his beautiful and smiling countenance and interesting manner until a few years have turned him into an ungovernable, ungracious fellow."

Here is an extract happily illustrative of Miss Austen's philosophy:—

"I had a very pleasant evening, however, though you will probably find out that there was no particular reason for it; but I do not think it worth while to wait for enjoyment until there is some real opportunity for it."

Add this, written from Bath in June 1799:—

"I spent Friday evening with the Mapletons, and was obliged to submit to being pleased in spite of my inclination. We took a very

charming walk from six to eight up Beacon Hill, and across some fields to the village of Charlecombe, which is sweetly situated in a little green valley, as a village with such a name ought to be. Marianne is sensible and intelligent, and even Jane, considering how fair she is, is not unpleasant. We had a Miss North and a Mr. Gould of our party; the latter walked home with me after tea. He is a very young man, wears spectacles, and has heard that *Evelina* was written by Dr. Johnson."

The letters are full of satire of the small absurdities and unrealities of human character; but the satire is very good-humoured and tolerant. Miss Austen is the tiny Molière in prose of genteel society in rural England.

It is odd what short sentences fill most of the pages of these two volumes, the result of lack of matter. She is conscious of this, and writes:—"I really have very little to say this week, and do not feel as if I should spread that little into the show of much. I am inclined for short sentences." But when she feels strongly, we hear the Miss Austen of the novels:—

"I would not give much for Mr. Price's chance of living at Deane; he builds his hope, I find, not upon anything that his mother has written, but upon the effect of what he has written himself. He must write a great deal better than those eyes indicate if he can persuade a perverse and narrow-minded woman to oblige those whom she does not love."

The following passage is an example of good style in a different key. It was written when the wife of Edward Austen, "itty Dordy's" mother, died suddenly:—

"That you are for ever in our thoughts you will not doubt. I see your mournful party, in my mind's eye, under every varying circumstance of the day; and in the evening especially figure to myself its sad gloom; the efforts to talk, the frequent summons to melancholy orders and cares, and poor Edward, restless in misery, going from one room to another, and perhaps not seldom upstairs to see all that remains of his Elizabeth. Dearest Fanny\* must now look upon herself as his prime source of comfort, his dearest friend, as the being who is gradually to supply to him, to the extent that is possible, what he has lost."

Beside the letters to Miss Cassandra Austen, these volumes contain, as already mentioned, letters written to Miss Fanny Knight and to Miss Anna Austen, another niece. Those written to Miss Fanny Knight reply to the young girl's request for advice in her first serious love-affair, and they are models of good sense in their advice; but what is most delightful, perhaps, is the *abandon* of affection in such passages as the following:—

"You are inimitable, irresistible. You are the delight of my life. Such letters, such entertaining letters, as you have lately sent! such a display of what imagination does! You are worth your weight in gold, or even in the new silver coinage. I cannot express to you what I have felt in reading your history of yourself—how full of pity and concern, and admiration and amusement, I have been. You are the paragon of all that is silly and sensible, commonplace and eccentric, sad and lively, roving and interesting. Who can keep pace with the fluctuations of your fancy, the caprices of your taste, the contradictions of your feelings. You are so odd, and all the time so

perfectly natural! so peculiar in yourself, and yet so like everybody else!"

"It is very, very gratifying to me to know you so intimately. You can hardly think what a pleasure it is to me to have such thorough pictures of your heart. Oh, what a loss it will be when you are married! You are too agreeable in your single state—too agreeable as a niece. I shall hate you when your delicious play of mind is all settled down into conjugal and maternal affections."

In the letters of 1813-16 we find frequent references to the publication and success of the novels, but we are hardly let into the mind of the artist in any of these references. Therefore the letters to Miss Anna Austen, with their comment on her novel, have a peculiar value. They must, however, be read as a whole, in order to be appreciated, as no single piece of their advice is very remarkable. There is little enunciation of principles. Still, here are two specimens:—

"You describe a sweet place, but your descriptions are often more minute than will be liked. You give too many particulars of right hand and left."

"I wish you could make Mrs. Forester talk more; but she must be difficult to manage and make entertaining, because there is so much good sense and propriety about her that nothing can be made very broad."

Our quotations shall terminate with the following:—

"Walter Scott has no business to write novels, especially good ones. It is not fair. He has fame and profit enough as a poet, and should not be taking the bread out of the mouths of other people. I do not like him, and do not mean to like *Waverley* if I can help it, but fear I must."

Hardly anything has been said of these letters as repositories of fact, and there is not space to more than indicate what is their value in this respect. They frequently furnish useful confirmation of the statements in Mr. Austen Leigh's sketch of his aunt's life. They throw light on points in her quiet history of which he knew nothing, and they give colour and character to bygone days in the pleasant southern counties. The historian of prices, of fashions, of manners, will find in them much to interest him. Above all, the reader who has insight into human character will enjoy them. Only attend carefully, and see if you cannot piece together from successive keen scraps of characterisation a good notion of many of the people mentioned. Finally, and this is most important of all, you will gain a good notion of Jane Austen herself.

THOMAS W. LYSER.

*Prometheus the Firegiver.* By Robert Bridges. (Bell.)

This play was printed last year at Mr. Daniel's private press in Oxford, and is now published for the first time. To those who knew Mr. Bridges only by the small volume of poems he published in 1873, it will be the welcome fulfilment of a remarkable promise. It has the same qualities that even then distinguished him from the many men who are poets in their youth; freshness, lucidity, delicacy. But, beyond these, there is now sustained power, and a mastery of rhythm and language almost of the first rank. *Prometheus the Firegiver* comes nearer, perhaps,

to the Greek spirit and tone than any English play that has been written since Milton. It has caught that simple and graceful dignity which is the unique charm of all the best Greek art.

Mr. Bridges does not attempt to restore the lost play of Aeschylus, if there ever was one. He adopts the ancient legend, and treats it as a Greek artist might have treated it, according to its own beauty; not rationalising it, or using it to give an illusory freshness to overridden modern ideas; nor, on the other hand disfiguring it by futile and clumsy archaism. He is a scholar who dares to be natural; and he has his reward.

Exception might be taken to some phrases and passages which are too obviously Shakespearian.

"Yes, yes, again. Now let sweet Music blab  
Her secret and give o'er; here is a trumpet  
That mocks her method."

Or again—

"I now might ask  
How 'tis the gods, if they have care for mortals,  
Slubber our worst necessities."

It is scarcely worth while taking pains to catch the trick of the Elizabethan manner, even with such quaint perfection as this. But this is rare, and easily pardoned. Let us take Mr. Bridges where he is most himself, in a passage from a dialogue between Prometheus and Inachus.

"Pr. Hast thou not proved and found the will of Zeus  
A barren rock for man with prayer to plough?

*In.* His anger be averted! We judge not God  
Evil because our wishes please him not.  
Oft our shortsighted prayers to heaven ascending

Ask there our ruin, and are then denied  
In kindness above granting; were 't not so Scarce could we pray for fear to pluck our doom

Out of the merciful withholding hands.

*Pr.* Why then provokest thou such great goodwill  
In long denial and kind silence shown?

*In.* Fie, fie! Thou lackest piety: the God's denial

Being naught but kindness, there is hope that he Will make that good which is not: or if indeed

Good be withheld in punishment, 'tis well Still to seek on and pray that God relent.

*Pr.* O sire of Argos, Zeus will not relent.

*In.* Yet fire, thou sayest, is on the earth this day.

*Pr.* Not of his knowledge nor his gift, O king!"

Unfortunately there is not space to quote here any of the very beautiful narrative verse from the scene where Prometheus foretells the wanderings of Io. But no more quotation is needed to show that here is a poet who knows how to write blank verse.

In the choruses Mr. Bridges has shown as great a mastery over the forms of lyric verse as he has over the tragic blank verse in the dialogue. There are three choric odes which, beyond their beauty of thought and expression, show a most remarkable technical skill. The first is the entrance-chorus, which is antistrophic and fully rhymed, in alternated anapaestic and iambic measures. Then there is an ode on the spirit of wonder, written in that most difficult of English metres, the pure dactylic. The last of the three, which is more striking, though not more beautiful, is written in irregular and partially rhymed iambic lines closely studied in form from the choruses of

\* Lord Brabourne's mother.

Milton's "Samson," and from it a few lines may be given:—

"Or if some patient heart  
In toilsome steps of duty tread apart,  
Thinking to win her peace within herself,  
And thus awhile succeed:  
She must see others bleed,  
At others' misery moan,  
And learn the common suffering is her own,  
From which it is no freedom to be freed:  
Nay, Nature, her best nurse,  
Is tender but to breed a finer sense,  
Which she may easier wound, with smart the  
worse  
And torture more intense."

The influence of Milton, indeed, is apparent on the play; the influence of "Samson" most, but of "Comus" hardly less; while Mr. Bridges' work is singularly free from echoes of more modern poets.

Of beautiful lines and phrases there are many. One passage of most liquid and haunting music we cannot forbear to quote, though to sever it from its context is to injure it more than one likes to do.

"*Ser. Thou seest this faggot I have now unbound,  
How it is packed within.*

*Pr. I see the cones  
And needles of the fir, which by the wind  
In melancholy places ceaselessly  
Sighing are strewn upon the tufted floor.*"

This is the very touch of Virgil; and, when that is said, there is no further praise.

J. W. MACKAIL.

*Montcalm and Wolfe.* By Francis Parkman.  
(Macmillan.)

This book is intended to complete a series of monographs which, taken together, form a connected history of Canada during the time that it was a French dependency. Those who have read Mr. Parkman's other works will know what to expect, and they will not be disappointed. Indeed, they will probably think that this book goes beyond what they had a right to look for. That it does so is probably due to the subject. Mr. Parkman, for the first time, has to deal with a conspicuous chapter in the history of the world. For the first time he has to delineate characters who had the opportunity, as well as the capacity, for greatness. If the present volume rises above the level of Mr. Parkman's earlier work, it is probably due rather to this cause than to any distinct superiority in conception or execution. The merits of the book and its faults are those of its predecessors. There is the same freshness and care, the same balance and scholarly restraint, the same eager and sympathetic interest in the persons and scenes described, the same wholesome absence of egotism. There is, too, the same ungrudging industry, which is never content with a second-rate authority when a primary one can be found, the same scrupulous and laborious accuracy in what many would deem unimportant details. There are, too, the same shortcomings—a certain want of emphasis, and something of that indirectness and allusiveness which seems to be the besetting sin of cultivated American writers in the present day. One instance may suffice, and it is fair to say that it is by far the strongest which the book offers. Mr. Parkman wishes to sketch in graphic fashion the whole seat of war; but, instead of doing so plainly, he describes a flock of waterfowl

flying northward in summer, and enumerates the successive scenes of the campaign as points in their passage. Surely Mr. Parkman might have left his countryman, Cullen Bryant, in undisputed possession of the waterhen without pressing her into his service. It is painful, too, to read that one of Mr. Parkman's characters had "a by no means unprepossessing countenance." But it is only just to say that such a lapse into police-report English is unique.

However, with such a book one is glad to leave the unthankful task of detailed criticism, and to acknowledge its substantial merits. Mr. Parkman assuredly enjoys the advantage of dealing with a subject which has never before been adequately treated. With Mr. Bancroft, the conquest of Canada is almost necessarily an episode in the growth of the colonies, a prelude to the great struggle for independence. Mr. Parkman, on the other hand, is primarily the historian of Canada; and in his narrative no side issue ever usurps the interest which attaches to the great prize of the struggle. At the same time, Mr. Parkman does not forget that he is an American citizen; and his work shows a mastery over colonial history, not the less effective because it is implied rather than expressed.

Nothing, indeed, shows the conscientious character of Mr. Parkman's work more thoroughly than his treatment of subjects which are for him merely episodical. One regrets the necessarily restricted space which he allows to his sketch of the various colonies, each with its own peculiarities—social, economical, and political. Specially happy is his sketch of Virginia, with its strange mixture of thriftlessness and recklessness which bordered on barbarism with a vigorous political life which was soon to make her beyond challenge the foremost power in the new republic. "A vigorous aristocracy," says Mr. Parkman, "favours the growth of personal eminence even in those who are not of it, but only near it." The career of Patrick Henry, the first of the revolutionary statesmen of Virginia in time, little short of the first in power, aptly illustrates that doctrine.

The attitude of the combatants at the outset of the strife is effectively summed up thus:—

"In Canada there was no popular legislature to embarrass the central power. The people, like an army, obeyed the word of command—a military advantage beyond all price. Divided in government; divided in origin, feeling, and principles; jealous of each other; jealous of the Crown; the people at war with the executive, and, by the fermentation of inward politics, blinded to an outward danger that seemed remote and vague—such were the conditions under which the British colonies drifted into a war that was to decide the fate of the Continent. This war was the strife of a united and concentrated few against a divided and discordant many. It was the strife, too, of the past against the future; of the old against the new; of moral and intellectual torpor against moral and intellectual life; of barren absolutism against a liberty crude, incoherent, and chaotic, yet full of prolific vitality."

The greatness of the issue at stake could be fully disclosed only to a later age. Were the English colonies to be hemmed in by a belt of French outposts stretching from the Canadian lakes to the Mississippi? To the

men of that day it may have seemed to involve little more than the possible extension of Virginia to the West, and the limits which that colony and New York would have to set to their free trade. We know now that on that struggle was staked the extension of an English-speaking people from the Atlantic to the Pacific.

The indefinite and (if one may use the expression) unemphatic nature of the operations, consisting, as they so largely did, of indecisive struggles at various points of a large frontier, serve to rob the struggle of its dramatic impressiveness. Yet in one respect the element of dignity is assuredly not wanting. Seldom in history are the actors of the drama so fitly assorted. The statesman whose policy secured a continent, not, indeed, for his country, but for his race, was Pitt. The soldier who struck the first blow was Washington.

One cannot find a better instance of Mr. Parkman's combination of original judgment and sound good sense, of his determination to free himself from what one may fairly call the clap-trap of history, than his treatment of that familiar incident, the depopulation of Acadia. Every one knows the story. A community as simple and austere as Sparta, as unsophisticated and picturesque as a group of Swiss villagers in an opera, and as prosperous as Mr. George could make it after he had buried the last landlord, was extirpated at the bidding of a ruthless diplomatist. Such is the traditional tale handed down to us by writers who cannot, like the author of *Evangeline*, plead the exigencies of a dramatic situation. In sober truth the tale is a sad one enough, but Mr. Parkman at least discounts its romance, though not its pathos, and, I think, successfully shifts the blame to the proper quarter. He fully acknowledges the industry and good conduct of the Acadians, and, in a sense, their prosperity. It was, indeed, a prosperity which could only commend itself to those who think with poets in the eighteenth century and with certain social reformers in the nineteenth, that the function of every rood is to maintain its man.

"French officials describe their dwellings as wretched wooden boxes, without ornaments or conveniences, and scarcely supplied with the most necessary furniture. Two or more families often occupied the same house, and their way of life, though simple and virtuous, was by no means remarkable for cleanliness. Such as it was, contentment reigned among them undisturbed by what modern America calls progress. Marriages were early, and population grew apace."

The priest was

"the judge, counsellor, and ruler of his flock, Enfeebled by hereditary mental subjection, and too long kept in leading strings to walk alone, they needed him not for the next world, only this; and their submission, compounded of love and fear, was commonly without bounds."

Mr. Parkman, I think, quite succeeds in transferring the blame of the eviction from the English Government to the restless and unscrupulous French emissaries, who made the retention of the Acadians on British territory impossible.

In that important part of a historian's duty, in the sketching of individual character, Mr. Parkman, within his own limits, leaves little to desire. Clean-cut, epigrammatic

descriptions are not in his line; but his personages seldom fail to leave on the reader an impression of life and individuality. Such is the picture of Dinwiddie, the Lieutenant-Governor of Virginia, a rough, overbearing, clear-sighted Scotchman, who almost alone understood from the outset the real importance of the struggle. There is a homely romance about the character of Shirley, the Governor of Massachusetts, a staid lawyer turned in his old age into a soldier, embittered by the injustice of superiors, and saddened by the loss of two sons of singular promise, yet throwing himself loyally and zealously into the schemes of the very men who superseded him.

Of the two main actors who have given their name to this book, one only, Montcalm, appears on the stage in the first volume. There is an appropriate likeness between the personal character of the two great rivals. In each we see the same tinge of romantic and worldly simplicity, in neither is the man ever obscured by the politician or the soldier. Wolfe, on the eve of his last battle, covets the authorship of Gray's Elegy. Montcalm writes home to his wife that the good news from his farm has pleased him more than the *cordon rouge* which the King has sent out, and speculates affectionately on the details of their pretty daughter's dress. Each leader, too, was taken by an opportune death from the evil to come. Montcalm did not survive the overthrow of the French dominion in America. Had Wolfe lived out the appointed years of man, he must have again commanded in America in a very different cause. The victor of Quebec, like the victor of Plassey, was saved by death from the conduct of campaigns *nullos habitura triumphos*.

J. A. DOYLE.

*Lord Tennyson: a Biographical Sketch.* By Henry J. Jennings. (Chatto & Windus.)

"CONTEMPORARY biography," so Mr. Jennings informs us in his Preface, "is now the vogue"; and no less a person than Mr. Gladstone has commended this book, and opined that the public will highly appreciate it. This no doubt will confirm Mr. Jennings in his idea that "no apology is needed for the present modest attempt to supply," &c. But it appears to me that Mr. Jennings was bound, and especially bound in the case of a living author, to ask other questions besides "Is contemporary biography the vogue?" He was bound to ask if the vogue was a good or even defensible one; whether the Poet Laureate desired this public exhibition of a remarkably private life; whether the desire to read in print an account of his domestic habits, &c., differs at all from the "vulgar curiosity of mobs of tourists" (p. 190) who drove the poet from the Isle of Wight by "pointing their telescopes and field-glasses at him," and "even flattening their inquisitive noses against his windows." "The pertinacity of the curious invaded the solitude," &c. To all which anathema one may say respectfully, Amen—and respectfully add, *λαρπέ, θεράπευσον σεαντίον*. Mr. Jennings nowhere asserts any commission, or even permission, from Lord Tennyson to publish useless and impertinent details about his pace in walking (p. 201), his costume (p. 221), and the unusual circumstance (p. 57) of his having

loved his father. The fact that he sometimes rests, and often smokes, is recorded by Mr. Jennings in exquisitely affected and absurd language (p. 219), compiled from a "Society" journal, describing Aldworth:—

"In cosy corners are comfortable lounges that indicate a tendency to yield sometimes to the soft seductions of more effeminate inspirations. . . . The air is heavy with the odour of an incense not unfamiliar to men of letters," &c.

*Quousque tandem?* Who was Hecuba's mother? Had Seneca a maiden aunt? Can any one find us one of Wordsworth's tailor's bills? At what shops did Coleridge and De Quincey purchase opium? At what hour does Mr. Browning dine? The rage for contemporary biography, to which Mr. Jennings so urbanely accedes, descends into such miserable trivialities as to be comparable only to the taste of Mr. Gilbert's Chrysos, who, on seeing a fine statue, appraises it by the weight. If the beauty of a Greek temple is best measured in tons of marble, or the Sistine Madonna by the quality of its frame and the name of its maker, then is much of the information here given us about Lord Tennyson useful and profitable. It is, I think, impossible to fill a book with *ana* of this sort about a living person without seriously offending the just reticence of many other living people. The note, which I forbear to extract, on p. 60, seems about as tasteless and unnecessary a record as ever was appended to a memorial of an immortalised name—that of Arthur Hallam.

The facts involve no one in any discredit—indeed, they are creditable to all parties concerned; but if the surviving members of three families will be pleased with Mr. Jennings for obtruding them on the public their equanimity is remarkable. As deplorable is the following statement (pp. 123, 124):—"Of all the great literary figures who have loomed upon this latter part of the nineteenth century, Lord Tennyson has, without question, been the most fortunate in his married life." Even Dogberry knew, what Mr. Jennings does not, that "comparisons are odorous." Has it really not occurred to him that Lord and Lady Tennyson are both alive, and so are some of the greatest of their contemporaries?

On the other hand, it would be unjust to deny that there is much of real interest, and some literary power, in this book. The scenery and landscapes that first aroused the love of Nature in a great poet will always be of interest to his admirers; and the description of Somersby in chap. i. is attractively written, as also is that of the change from remote Lincolnshire and the humdrum society of Louth to a brilliant Cambridge circle, including such celebrities as Trench and Milnes, and—towering over all in influence and what Goethe would have called "daemonic attractiveness"—Arthur Hallam. The literary life of the poet, in his earlier days, contains little that is interesting to outsiders till the celebrated quarrel between "The New Timon" and "Alcibiades," in other words, between Bulwer Lytton and Tennyson. It flamed out and died away, to be succeeded, as Mr. Jennings shows us in happily chosen language (p. 112), by a graceful reconciliation, highly creditable—considering the very sharp language that had passed—to both parties. In surveying Mr. Jennings' account of the whole incident, most people, I

think, would say that Bulwer Lytton's attack, though unprovoked and somewhat wantonly exaggerated, yet only in one line exceeded the legitimate bounds of literary satire. The retort by "Alcibiades," on the other hand, though stinging witty and savagely in earnest, is yet not free from a certain vulgar abusiveness, which is the bane of satire, nor from a certain assumption of immeasurable superiority not justified them or since. Nor, I believe, is there any ground for including among Bulwer Lytton's faults any unwillingness to recognise the literary greatness of his contemporaries. It is pleasant to think that "these stirrings of spirits and prodigious conflicts" were not to await the *pulveris exigui iactus* to lull them to a courteous oblivion.

New, and not uninteresting, to most people will be the account (pp. 129–31) of the friendly contest for the laureateship in 1850. Fancy Leigh Hunt—actually imprisoned for satirising George IV.—being a favourite for the laurel wreath under Queen Victoria! Charles Mackay, Samuel Rogers, and Mr. Browning's names were freely mentioned; Barry Cornwall's was put forward, against his own will apparently; while the *Athenaeum* made the not ungraceful suggestion that, under the reign of a Queen, Mrs. Browning might fittingly wear the laurel. Peel, it appears, was converted to Tennyson's claim by reading "Ulysses," unconscious, probably, that for that poem the laurel must rest on no living head, but on a tomb at Ravenna.

Mr. Jennings has broken his resolve (Preface, p. vi.) to intrude "no elaborate and analytical criticism" by inserting (pp. 242–51) a somewhat ponderous defence of the unfortunate "Promise of May." No one, probably, denies that the idea of this drama had power and pathos; but the execution was full of bathos. A proposition of marriage to one sister, in remorseful penitence for the seduction of another, is an incident which cannot be made to look otherwise than ridiculous; and, as a tableau for a final act, it was hopeless. George Sand might have worked it into a novel, perhaps; on the stage it would have made Heraclitus laugh.

One or two statements and phrases in the book need reconsideration, such as that on p. 129—"A generation which has grown up in unquestioning recognition of Lord Tennyson's supremacy among contemporary poets"—certainly not an unquestioned view. On p. 140—"Lines breathe in every fibre of their sinewy strength the spirit of English independence"—a quaint amalgamation of metaphors. On p. 53, some odd omission or mis-punctuation makes a puzzle of Christopher North's concluding words. Finally, on p. 240, it is impossible to read without a sense of repulsion the startling discovery—*d propos* of a silly and fanatical letter—that "Lord Tennyson's writings have always been on the side of morality." Does Mr. Jennings covet the fame *dicenda tacenda loquendi*?

E. D. A. MORSHEAD.

*The Snake-Dance of the Moquis of Arizona, &c.*  
By Capt. John G. Bourke. (Sampson Low.)

NEXT to the imperial peoples of Mexico, Yucatan, and Peru, the most interesting of

all the native American races are certainly the so-called "Pueblo" Indians of New Mexico and Arizona. Physically, they are scarcely to be distinguished from the surrounding Comanches, Navajos, Utahs, and Hamukh-habi (Mojaves), all probably offshoots of the great Shoshone (Snake) stock, whose domain stretches almost uninterruptedly from the Mexican frontier to British Columbia; but their social position is absolutely unique, and may be described as intermediate between that of the civilised southern nations and the hunting tribes of the western prairie lands. When first visited by the Spaniards, early in the sixteenth century, they were found already grouped, as they still are, in a number of *pueblos*, or village communities (whence the collective name), scattered over North-west New Mexico and North-east Arizona on the rugged plateau limited west and east by the Rio Colorado and Rio Grande del Norte. Although here exposed to the incessant raids of Apaches, Paducas, and other fierce nomad tribes, they have nevertheless ever been devoted exclusively to the arts of peace, reclaiming the arid soil by an ingenious system of irrigation, cultivating such useful industries as weaving, dyeing, and pottery, and dwelling in vast communal structures strong enough to resist the sudden attack of barbarous foes, often large enough to shelter the whole community under one roof.

As a member of Gen. Crook's staff, Capt. Bourke had for many years enjoyed rare opportunities for studying the social institutions of these peoples. His attention had especially been directed towards the Moquis, who form a somewhat distinct branch of the Pueblo Indians, speaking a different language apparently allied to the Shoshone, and occupying seven villages in the north-east corner of Arizona. Some of these had already been visited as early as 1869 and following years. But all attempts to witness any of their great feasts had proved unsuccessful till the summer of 1881, when a small party organised at Santa Fé at last contrived to be present at the strange Snake-Dance annually held at the Pueblo of Hualpi during the full moon of the month of August. A graphic description of this remarkable terpsichorean performance naturally forms the *pièce de résistance* of the work before us. An account is also given of the curious "Dance of the Tablet," witnessed on the same occasion at the Pueblo of Santo Domingo, New Mexico; and round about these main incidents occasion is taken to group, it must be confessed somewhat unscientifically, a large number of facts and observations made at first hand bearing on the origin, affinities, traditions, usages, arts, and religion of the Moqui and New Mexican Pueblos. The work thus forms a valuable contribution to the study of native American ethnology; while its vivid descriptions of weird scenes, stirring incidents of travel, and characteristic anecdotes, culminating with the accounts of the tablet and snake dances, generally written in a plain, unaffected style, make it very agreeable reading.

At the snake-dance, which was rather in the nature of a solemn procession, over a hundred reptiles of various species and sizes were used, and carried by the dancers in their hands and mouths.

"As the procession pranced closer and closer

we saw that the dancers in the rear of the column were holding the slimy, wriggling serpents between their teeth! The spectacle was an astonishing one, and we felt at once bewildered and horrified at this long column of weird figures, naked in all except the snake-painted cotton kilts and red buckskin moccassins; bodies a dark greenish brown, relieved only by the broad white armlets and the bright yellowish grey of the foxskins dangling behind them; long elfin locks brushed straight back from the head, tufted with scarlet parrot or woodpecker feathers; faces painted black, as with a mask of charcoal, from brow to upper lip, where the ghastly white of kaolin began and continued down over chin and neck; the crowning point being the deadly reptiles borne in the mouth and hand, which imparted to the drama the lurid tinge of a nightmare. With rattles clanking at knees, hands clinched and elbows bent, the procession pranced slowly around the rectangle, the dancers lifting each knee slowly to the height of the waist, and then planting the foot firmly upon the ground, the snakes all the while writhing and squirming to free themselves from restraint" (p. 162).

No attempt appears to have been made to deprive any of the venomous snakes of their fangs, or to render them harmless by means of drugs; yet they were freely handled by young and old, some holding as many as seven, and even ten, in one hand. They had been collected from the surrounding district the day before, and after the ceremony were carried in great handfuls by the natives to the foot of the plateau, and there released to the four quarters of the globe.

Some suggestive remarks are made regarding the significance of these mysterious rites, all of which were not revealed to the visitors, and touching the origin of which the actors themselves professed complete ignorance. One of the objects of the dance may certainly have been to commemorate in dramatic form the national legend of the origin and migrations of the Moqui people. Religion, as the author well observes, is never more conservative than among savage races, where the office of high priest is not yet specialised or evolved from those of the sorcerer, medicine-man, and historian; hence it may well be that in the public ceremonials of the Moquis, Zunis, Teguas, and other Pueblo communities, events in their past history are symbolised in rites, the true interpretation of which has long been forgotten. Thus would be explained the extensive use on these occasions of shells, which must be of marine origin, pointing to a time when these tribes may have dwelt upon the shores of the Gulf of Mexico, whence they penetrated inland through the valley of the Rio Grande. It is curious, also, to note that, although they have been house-dwellers for ages, a skin tent, exactly similar to those still in use among the prairie Indians, forms a conspicuous and indispensable object in the ceremony of the snake-dance, a reminiscence, doubtless, of the nomad state preceding their present sedentary and agricultural condition. So were sacrificial rites performed by the Egyptian priests with flint implements, echo of a stone age still older than the oldest recorded phase of culture in the Nile basin.

Much information is given regarding the tribal organisation, the totem systems, the laws regulating degrees of consanguinity and the connubial relations. The mediaeval church maxim that *affinitas affinitatem non pareat* would be altogether inapplicable to a state

of society in which exogamy largely prevails, and in which all members of the same clan are brothers and sisters, between whom marriage is consequently forbidden. On the other hand, the totem system appears to have become more generalised and conventional than among most other North American Indians. The statement of Schoolcraft that the totem must always be some animated object, its importance being due to the fact that individuals trace their descent from it, is certainly not true of the Pueblo peoples, among whom occur such totems as water, sand, tobacco, corn, oak, cloud, and the like. It is difficult to suppose that these clans can believe themselves descended from their totems, which would seem to have become little more than convenient tribal distinctions or heraldic devices.

It remains to be stated that this handsome volume is profusely illustrated with no less than thirty-one coloured and other plates, which throw great light on the descriptive portions of the text. These illustrations, mostly executed with considerable artistic taste, are credited to Sergeant A. F. Harmer, a student of the Philadelphia Academy of Fine Arts, and the assurance that they are "true to Nature" may be accepted as almost self-evident. Such figures as the "Clown Dancer," the "Navajo Boy," the "Santo Domingo Female Dancer," the "Medicine Man," the "Dancer with Snake in Mouth," and the "Girls throwing Sacred Meal on the Snakes," are obviously drawn and painted from life.

A. H. KEANE.

#### NEW NOVELS.

*Ralph Raeburn and other Tales.* By John Berwick Harwood. (Hurst & Blackett.)

*Philistia.* By Cecil Power. (Chatto & Windus.)

*The Rosery Folk.* By G. Manville Fenn. (Chapman & Hall.)

*The Story of a Country Town.* By E. W. Howe. (Boston: Osgood; London: Trübner.)

*The Other Half.* By L. C. Alexander. (Elliot Stock.)

MR. J. B. HARWOOD is, if we are not mistaken, the *doyen* of our present list of novelists, and we therefore give him the place of honour, though his book is that bugbear of the regular circulating library subscriber—a collection of short tales. They are not, however, very short, the first filling nearly a volume, and the second not much less, and they are written with considerable command over the requirements of the sensational novel or novelette. "Ralph Raeburn" has some good studies of country town life and a fine full-flavoured villain. "A Race for Life" is one of those stories of desperate rides across America which the Pacific railways, alas! have made as much contributions to purely romantic fiction as mail-coach legends in England. "Saved by Humming Birds" is something in the vein of the unforgotten Mayne Reid, though (may we be pardoned for saying so) rather better done, while with "In Danger" we take a run from America to Persia. "Our Feather Farm" goes back to the New World; but it is unnecessary to mention all the stories by name. Of the class of tales which *Blackwood*

invented, which *Household Words* developed and popularised ("The Island of Silverstore" being one of the best of its own kind yet produced), and which have since grown and multiplied indefinitely, these tales of Mr. Harwood's are very fair specimens indeed. To the very highest rank of short stories they can lay no claim, but they are often good seconds and never worse than very respectable thirds.

*Philistia* is a book displaying considerable cleverness, and quite readable, but one which presents itself to the wary critic in two possible aspects. It may be the venture of a young beginner, in which case the young beginner may be benevolently patted on the head, and exhorted to clear that head of cant new as well as old (new cant, it being observed parenthetically, being like new wine, much the most heady and deleterious in its effects), in which case he may do well. Or it may be the venture, under a new name, of one of those old stagers who have a not wholly comprehensible fancy for playing the part of Mr. *Alias*. In this case it deserves little more commendation than that the writer has worked in his "actualities" with very fair journalistic talent, and has made, as above stated, a clever and readable book. There is a pleasant, pretty, low-born, well-educated, and still better-hearted heroine, who is the daughter of well-to-do shop-keeping folk in Devonshire. She, with her brother Oswald, receives a bringing-up of the kind which used to be described as "above their stations" (God knows what any of our stations are now!), goes to stay with him at Oxford, where he is fellow and tutor, and, of course, marries one of his friends. There is another heroine, high born, rather pert, but also pretty and pleasing, who slightly "derogates," but not more than slightly. And there is a lowest-born heroine of all, who is badly treated by a wicked man and well by his good brother. In this part of the story, by the way, Mr. Cecil Power has gone near to a rather awkward and unpleasant situation of the kind that disturbed the sensitive conscience of a certain English King. There is the good, straightforward Oxford man, who is mathematical and falls down a precipice, and the wicked, cynical Oxford man, and the enthusiastic and, to speak unkindly, hysterical Oxford man; and the Most case is ingeniously travestied and the "Bitter Cry" business worked in; and there are numerous scenes in a newspaper office (by the way, is not the newspaper office being a little overdone in novels just now?); and there is a wicked peer who indulges in what strikes us as not unnatural rage at his son's tutor for lifting up his voice against pigeon shooting. All this is stirred up into, as has been said, a very readable book. But it is surely hard of Mr. Power, who draws the most moving picture of the woes of his hysterical man of letters when he sees his articles laudatory of socialists turned into something quite different, not to spare a tear for the editor who had to do the turning. It is an awful thing to edit your Ernest le Bretons in real life. Again, a character not yet mentioned, a certain Mr. Berkeley, a rather unparsonic person who takes to writing operettas suspiciously like Mr. Gilbert's, is made apparently with Mr. Power's concurrence, to remark that Latin is "mostly too

heavy" for an amatory song which he wishes to write. We fear Mr. Berkeley must have been an ardent student of natural science or mathematics who was forced to cultivate *Minerva invitum invitam*. The language of the *Pervigilium Veneris*, and the ἀρεξόμενος epigram in the Anthology (but that to be sure is not very proper), and Catullus (but Mr. Power has the grace apparently to except Catullus), and Martial, and hundreds of mediaeval snatches, "heavy"! This is worse than Mr. Power's socialism or any other form of influenza.

The critic's heart goes forth warmly to a novel writer who, in these innovating days, introduces a character with a scowl on his face, glancing round a room and saying, "Why should this weak boor be rolling in wealth when I," &c., &c. You know what you are about in a book like this: there is no sailing under false colours. Neither let it be thought that we are speaking sarcastically or contemptuously of Mr. Fenn. His central character, Sir James Scarlett, seems indeed a little improbable, though very possibly, as with similar improbable characters, the author may have had some actual case in view. Still, it seems odd that a man of exceptional physical strength, with no other cause for mental disturbance, and with general bodily health unaffected, should be reduced to a condition of something like actual insanity by the shock of being nearly drowned. The situation is, however, made use of, not without ingenuity, to group several characters and episodic transactions, none of them perhaps very novel, but well combined and well enough suited to carry on the action through two not very bulky volumes. The rough straightforward doctor who suspects Lady Scarlett wrongly, and blunders in his own courtship of another lady through an excess of bluntness, is an oldish friend, and so is the comic, but honest, stockbroker, and the maiden aunt, who seems a dragon and is an angel, &c., &c. But, if we are always asking for new characters, how is the Queen's Government to be carried on? that is to say, how are the shelves of the circulating libraries to be supplied?

Mr. Howe has prefixed to his novel one of those rather irritating prefaces, which are at best irrelevant, and at worst something else. Mr. Howe is, he tells us, editor of a Kansas newspaper, and wrote the book late at night, when he was very tired. This is pathetic, but superfluous, even if true; and somehow the reader suspects that perhaps it may not be true, but be part of that "Great American Joke" which the mere Britisher is alternately bidden to respect and warned that he will never really enjoy. However all this may be, Mr. Howe's book, though in need of compression, a little wanting in "go," and written in a too button-holing style, is one of not inconsiderable merit. "Many of the Fairview men are suspicious of those who use punctuation marks in their letters, and spell their words correctly," is not a bad specimen of the style; while some of the character-sketches are both pathetic and original.

It is undoubtedly true that "one-half of the world does not, &c."; and Mr. Alexander is quite right in suggesting that nobody need be affronted by having their knowledge of

the other half questioned. We are, however (but, perhaps, that is our fault), entirely unable to discern the applicability of the remark, and consequently of the title, to a collection of ordinary magazine stories of fair average merit, except in a sense which is so perfectly vague that it is next door to nonsense. But we have nothing else against Mr. Alexander, and his stories very well deserve the description we have given them.

GEORGE SAINTSBURY.

#### SOME RECENT VOLUMES OF VERSE.

*The Light of Asia*. By Edwin Arnold. Illustrated Edition. (Trübner.) The success of novels, books of travels, and such like, which the public take from circulating libraries, is to appear in a cheap edition. Books of poetry, on the other hand, which are first published at a comparative low price—because, we suppose, they find some buyers—can be truly deemed successful only when they have reached the distinction of an *edition de luxe*. That Mr. Edwin Arnold's first and finest poem should have waited so long as six years for this seal of popularity is surprising for more reasons than one. It lends itself pre-eminently to illustration; and fit illustration will help the reader in an unusual degree to understand it rightly. There could be no two opinions as to the sort of pictures wanted. Our knowledge of primitive Buddhism, upon which the poet has so skilfully built, is derived almost as much from sculpture as from writing. If we except a very few inscriptions, the Buddhist documents in the form in which we now possess them are of comparatively recent date. Many of the Buddhist sculptures may be regarded as almost contemporary. And it fortunately happens that the most ancient Indian art—not improbably owing to Greek influence—seems to English eyes the most modern. The modelling is more true, the attitudes are more free; the grotesque, the horrible, and the obscene are almost entirely absent. The illustrations, therefore, to this book, have been rightly taken from the very oldest sources—the ruined monasteries on what is now the Afghan frontier, the stupas at Amravati and Bharhut, and the Ajanta caves. In this way primitive Buddhism is brought before us, if not as it actually was, at least as it appeared to the first generations of disciples in its native home. The fact that every little bit of ornament, including head- and tail-pieces, and the designs on the cover, is also Buddhistic in detail, properly carries out the inspiration of the author and the present object of his publishers. It is seldom that a book deserves such unqualified praise.

*The Lusiads of Camoens*. Translated into English verse by J. J. Aubertin. In 2 vols. Second Edition. (Kegan Paul, Trench, & Co.) Those who know Mr. Aubertin's single-minded devotion to the epic poet of Portugal will not be surprised to hear that he had always intended to issue a second edition of this translation, with all the improvements that the criticism of others and his own careful reconsideration could suggest. It is interesting to learn that the second edition is issued now, because the first edition has been already exhausted within the comparatively brief space of six years. In our judgment, not the least valuable portion of the book is the Portuguese original, printed on opposite pages with the translation. With this, and with the six volumes that Capt. Burton has now devoted to Camoens, it may fairly be said that the English public have no longer any excuse for their neglect of that poet of whom it is enough to say that he inspired Mrs. Browning to some of her finest efforts.

MESSRS. PARKER have issued a very attractive reprint of George Herbert's *The Temple*, following the first edition which is supposed to have been issued in 1632, with the spelling only modified.

THE new edition of Lord Tennyson's works which Messrs. Macmillan are publishing has now reached a sixth volume, which contains the two historical dramas, "Queen Mary" and "Harold."

WE welcome a second edition of the late Rev. R. S. Hawker's *Cornish Ballads* (Parker). The well-known "Song of the Western Men," of course, occupies the first place, and we hope that it may tempt some readers to explore further. A "Canticle for Christmas, 1874," is the only addition made to the collection issued by the author in his own lifetime.

WE may mention here two volumes of illustrations to verse of American origin. One is *The Seven Ages of Man*, of which Mr. Fisher Unwin has sent us both an "artists'" and a "popular" edition. The former edition has the drawings reproduced by photogravure, the latter by wood engravings; and we are disposed to prefer the wood engravings. The seven illustrations are by as many different artists. Perhaps the best is "The Infant," by Mr. R. S. Church—best we mean as a drawing, not as an illustration of Shakspere. "Second Chlidishness," by Mr. Walter Shirlaw, is also good, but with the same reservation. The other book referred to is an illustrated edition of *Hark! the Herald Angels Sing*, which is published in this country by Messrs. Griffith & Farran. The illustrations here are very fair woodcuts "after the Old Masters," all of whom, by the way, are not so very "old."

MORE to our taste is a paper-bound copy of Goldsmith's *Deserted Village*, illustrated in colours by F. S. Walker (De La Rue). Mr. Walker's girls are excellent, so are his beaux; but he has not made the most of the rural simplicity of Auburn and its swains. We cannot believe that "talking age" and "whispering lovers" sat beneath the same hawthorn bush; nor will the "crouching tiger" be accepted by those who know the Zoological Gardens.

#### GIFT-BOOKS.

*The Young Trawler: a Story of Life and Death and Rescue on the North Sea.* By R. M. Ballantyne. (Nisbet.) Few men have laboured so steadfastly in their generation to provide sound, wholesome Christmas fare for "our boys" as Mr. Ballantyne, and *The Young Trawler* is well worthy of his reputation. If less exciting than some of his former tales of adventure, it is not a whit less spirited, and conveys a large amount of useful information on a highly important subject. All the year round, "through storms and snow and frost, through the long blackness of the howling winter's night, through the grey wilderness of a foaming ocean swept by winds as pitiless as the hand of death," a floating population of over 12,000 men and boys are at work on the North Sea to supply our great fish markets. It has been truly said that "of all the several forms of seafaring life, there is absolutely none comparable in severity, exposure, hardship, and stern peril to that of the smacksman"; and while their opportunities of getting good from any softening influences on shore are few and far between, they have been persistently followed afloat by a baneful influence in the shape of Dutch floating grog-shops. Lately, however, the Thames Church Mission has been actively employed in endeavouring to counteract this influence, and it is not too much to say that the morale of the whole fishing community has been elevated by the mission smacks. The

*Young Trawler* presents a vivid picture of the scenes among which the work of the mission is faithfully carried on, and Mr. Ballantyne has done yeoman's service to a noble cause by drawing attention to it in a manner that is as interesting and attractive as it is impressive.

*Under the Meteor Flag: the Log of a Midshipman during the French Revolutionary War.* By Harry Collingwood. (Sampson Low.) This is one of the good old-fashioned sort of sea stories which always were, and always will be, the delight of adventure-loving boys. Every page literally teems with "moving incidents," in each and all of which Ralph Chester plays as prominent a part as is compatible with the inherent modesty of a British midshipman. He does everything in fact that it is possible for a midshipman to do, except marrying an heiress, and even this seems at one stage of the story to be within measurable distance. For the present, however, we are reluctantly compelled to leave the lady under the care of her aunt, pending the promotion of Ralph Chester to the rank of admiral, by which time he will probably be at least one-and-twenty, and will no doubt marry the fair Francesca and live happily ever after. It is quite refreshing to read a story like this in the comparatively dull and prosaic times in which our lot is cast, and it may also be warmly commended for its wholesome vigour and simplicity of tone.

*The Wreck of the "Nancy Bell": or, cast away on Kerguelen Land.* By John C. Hutcheson. (Blackie.) Mr. Hutcheson bids fair to take a prominent place among our best writers of boys' books. The story of the eventful voyage of the *Nancy Bell*, and the loss of the vessel on the desolate shores of Kerguelen Land, is told with much force and reality, and is full of stirring incidents from which lads destined for the sea will imbibe a good deal of useful knowledge, which may stand them in good stead in after life. The description of Kerguelen Land is in itself a geographical lesson, and the march of the castaways across the island reminds us of many a true tale of adventure and exploration. *The Wreck of the "Nancy Bell"* well deserves the popularity which it is sure to attain, for while the narrative is full of excitement and interest, it cannot fail to stimulate a love of enterprise and adventure, develop resource, and encourage independence and manliness of character.

*Stories of the Sea in Former Days: Narratives of Wreck and Rescue.* (Blackie.) This neat little volume contains about a dozen stories of shipwreck, famine, mutiny, and the other misfortunes which occasionally befall those "that go down to the sea in ships," and will be appreciated by all who love to read of deeds of daring, and to reflect on the lessons which may be drawn from them. Most of the stories range over the seventeenth and eighteenth centuries, and amongst them will be found an interesting sketch of the melancholy fate of La Pérouse, the French navigator and explorer; of the wreck of the *Antelope* on the Pelew Islands, and the visit of the amiable Prince Lee-Boo to England; and an excellent summary of the ever memorable mutiny of the *Bounty*, with other narratives, which, though not so well known, are of thrilling and absorbing interest. They have evidently been compiled with much care, and deserve to be read with the attention that is always roused by the perusal of *true* stories of sufferings bravely endured, and resolute courage, under desperate circumstances. There are four full-page tinted engravings, and the volume is admirably suited for a prize or gift-book.

*Adventures in Field, Flood, and Forest: Stories of Danger and Daring.* Illustrated. (Blackie.) This is one of the series of books for young people which Messrs. Blackie excel in pro-

ducing. The present volume contains a varied selection of incidents of personal adventure, on shore, at sea, and in the ice, which are wholly founded on the real experiences of those who figure in them, and have been taken in part from books which seldom, if ever, come within the reach of general readers. The editor has been guided in his choice of subjects by the desire to interest and amuse youthful readers, and at the same time to convey solid instruction in an agreeable and permanent form. In this he has beyond all question succeeded admirably, though he might have found a better Arctic hero of the seventeenth century than Capt. James, who was so culpably ignorant of all that had been done by his predecessors in the same field that he contributed nothing in the way of discovery to what they had already effected, and exposed his people to so much needless suffering that his narrative has been called elsewhere a book of "lamentation, and weeping and great mourning." The present book, however, cannot fail to be read with interest and advantage.

*O'er Many Lands, on Many Seas.* By Gordon Stables. (Cassell.) This is the story of a lad who was born and brought up on board Her Majesty's cruiser *Niobe*, on the coast of Africa, and who, after many an exciting fight with slave dhows, was himself captured, when about ten years old, by an Arab slave hunter, and taken into the heart of Africa, where he was kept by the king of a savage tribe until he was rescued, ten years later, by a party of his old shipmates. The hero then leads us a merry dance from the tropics to the Polar regions, and all over the world generally, contriving to get through an amazing amount of all sorts of adventure by the way, and finally settles down at home with his old foster father, the boatswain of the *Niobe*. The story is told in the form of yarns spun by these two worthies over their pipes, and, it is needless to say that such a field as we have indicated affords ample scope for the graphic descriptions of sport, scenery, and encounter with man and beast, in which the author excels. The volume is profusely illustrated, and is altogether a book in which boys will revel during the long winter evenings.

MESSRS. GRIFFITH, FARRAN, & Co. have sent us an illustrated edition of *The Boy Slave in Bokhara*. By David Ker. The title-page bears no date, nor any indication that the book has been published before. The preface, however, is dated 1874.

#### NOTES AND NEWS.

PROF. SAYCE left England on November 20 to spend the winter in Egypt.

SOME little while ago we stated that the Hardwicke historical MSS., which chiefly consist of correspondence with foreign courts during the reigns of George I. and II., had been sold to America. The purchaser was Mr. Astor, who has now presented them to the Astor public library in New York.

MR. E. W. GOSSE sailed for America on November 19. He is to deliver a course of lectures at Johns Hopkins University, Baltimore.

THE Christmas number of the Chicago *Current* is announced to contain a new poem by Mr. Edwin Arnold.

MISS MATHILDE BLIND'S novel, *Tarantella*, will be published by Mr. Unwin next week in two volumes. The plot is laid in 1845. The main incident takes place in Italy, and the scene is afterwards transferred to Germany.

MR. ROBERT LOUIS STEVENSON is writing a local London ghost-story which is to be printed as a special Christmas number of the *Pall Mall Gazette*.

*A History of the Parsis*, by Mr. Dosabhai Framji Karaka, C.S.I., will be published next week by Messrs. Macmillan & Co. It will be in two volumes, handsomely illustrated. The fortunes of the Parsi community are detailed at considerable length, especially from the time of their first coming into contact with the English government. The subject of their religion is carefully treated in several chapters. It may be added that the Prince of Wales has been pleased to accept the dedication of the work, which is the more appropriate as Mr. Dosabhai Framji Karaka read the address of welcome to the prince when he landed at Bombay in 1875.

MR. FREDERICK HAWKINS'S *Annals of the French Stage*, from its origin to the death of Racine, to which reference has already been made, will be published on Wednesday next by Messrs. Chapman & Hall. Mr. Hawkins is the first English writer who has undertaken to deal with this subject on a scale larger than that of a magazine article. It is understood that he has endeavoured to give his work some value as one of literary history and criticism, and has devoted much care to the elucidation of the relations between the church and the stage in olden times. In his information as to the material situation of the Comédie Française, he is indebted to the registers of that theatre.

MESSRS. JAMES NISBET & CO. have in the press a new translation, by Canon Spence, of the MS. recently discovered by Archbishop Bryennios, entitled *The Teaching of the Apostles: a Page of First Century Christian Life*, with Prolegomena and Notes.

MISS MABEL ROBINSON has a novel in the press called *Miss Butler's Ward*, which will be published in Mr. Vizetelly's one volume series. We understand that it deals with the experiences in London artistic society of a beautiful Irish girl originally of the peasant class.

MESSRS. LONGMANS will be the publishers of Mr. J. I. Minchin's translation of the *Divina Commedia*, which has already been announced in the ACADEMY. It will probably appear before Christmas.

MESSRS. WARD & DOWNEY will publish in March the first volume of "Stepniak's" new work, which will be entitled, *Under the Tsars*. The book will be in two large octavo volumes, and will contain an exhaustive account, from "Stepniak's" point of view, of the present condition of the Russian Empire.

*Nössel's Mythology*, Greek and Roman, which has gone through seven editions in Germany, has been now translated into English by Mrs. Angus W. Hall. The book, which is illustrated with drawings by the translator, is dedicated, by the special permission of the Princess Christian, to her daughters, the Princesses Victoria and Louise of Schleswig-Holstein. It will be published early next month by Messrs. Kirby & Endeau.

WE hear that *John Bull's Neighbour in her True Light* is being translated into Russian, and will be issued in St. Petersburg at the beginning of the new year.

DR. BRINSLEY NICHOLSON is engaged in bringing out a reprint of the first edition of *Sco's Discoverie of Witchcraft*. It will give the text of the first edition, and note the variations in the second; a somewhat full introduction and glossary will also be added. The volume will be small quarto size, 250 copies only being printed, and will be issued by subscription by Mr. Elliot Stock.

A NOVEL by Mr. William Black, entitled "White Heather," will begin to appear in the January number of *Longman's*. Mr. R. L. Stevenson's "Prince Otto" is promised for the same magazine later in the year.

A NEW novel by Mrs. Spender, entitled *Recollections of a Country Doctor*, a collection of short stories united by a thread of narrative, is now appearing in a number of provincial newspapers, the *Western Morning News*, the *Norwich Argus*, the *Nottingham Journal*, and others.

THE Christmas Number of *St. Stephen's Review* will be called *St. Stephen's Saturnalia*, and the greater part of its contents will be written by the Earl of Carnarvon and the Earl of Lytton. Lord Lytton's contribution is entitled "Bernardo, a Study of Sentiment," and is illustrated by Cruikshank. Among the other contents will be a grand Christmas pantomime, "The Forty Thieves," dealing with the Liberal party, and illustrated by Phil May. The number will also have illustrations by Harry Furniss, Wallis Mackay and Tom Merry.

MISS ARABELLA HOPKINSON'S new story in *Cassell's Magazine* will bear the title of "Sweet Christabel," and will include those characteristic descriptions of "country-house" life for which her stories are so remarkable.

MR. AND MRS. KENDAL have joined the New Shakspere Society.

THE first number of a quarterly magazine, called the *Suffolk Antiquary and East Anglian Archaeological Notes and Queries*, will be issued in January. It will be edited by the Rev. C. H. Evelyn White, of Ipswich. A plan of the town of Ipswich, copied from Speede's map (1610), will be issued with Part I.

THE Seminary of the Remonstrants celebrated its 250th anniversary, at Leyden, on October 28. Prof. Tiele, an ornament of the University of Leyden, and of the Remonstrant brotherhood, has sent us his festival address—a spirited plea for the continued existence of a body of which the first principles are tolerance and progressive theology. Leyden, it would seem, welcomes such a denominational college, and incorporates its professor.

AT the last meeting but one of the New Shakspere Society, Mr. Ewald Flügel, of Leipsic, read some early eighteenth-century German opinions on Shakspere which amused his hearers. They were from the works of his great-grandfather Mencke, a celebrated professor of his day, who was also the ancestor of Prince Bismarck's wife. In 1700 Mencke declared that "Certainly Dryden was the most excellent of English poets, in every kind of poetry, but especially as a writer of tragedies. In tragedy he was neither inferior to the French Corneille nor the English Shakspere; and the latter he the more excelled inasmuch as he (Dryden) was more versed in literature." In 1702, Mencke reported Dryden's opinion that Shakspere was inferior to Ben Jonson, if not in genius, yet certainly in art and finish, though Hales thought Shakspere superior to every poet, then living or dead. In 1725, Mencke quoted Richard Carew's opinion (in Camden's *Remaines*, 1614) that Catullus had found his equal in Shakspere and Marlowe [Barlowius; Carew's "Barlow"]; and in his dictionary, 1733, Mencke gave the following notice of Shakspere, "William Shakspere, an English dramatist, was born at Stratford in 1564, was badly educated, and did not understand Latin; nevertheless, he became a great poet. His genius was comical, but he could be very serious, too; was excellent in tragedies, and had many subtle and interesting controversies with Ben Jonson; but no one was any the better for all these. He died at Stratford in 1616, April 23, 53 years old. His comedies and tragedies—and many did he write—have been

printed together in six parts in 1709 at London, and are very much appreciated." [The sentence, "His genius was comical, but he could be very serious, too," is from Collier's Hist. Dict., 1701. We have already mentioned that

Mr. Browning quotes it before his *Ferishtah's Fancies*. See also Fuller's *Worthies*.]

THE College of New Jersey, at Princeton, U.S., has just issued an admirable *Subject-Catalogue* of its library, compiled by Mr. Frederic Vinton, which forms a thoroughly practical index to a well-selected collection of 60,000 volumes. It is a useful addition to the tools of the working librarian.

THE *Nation* records the death of Prof. Lewis R. Packard, in the forty-ninth year of his age. He had been Hillhouse Professor of the Greek Language and Literature at Yale since 1863. In 1880-81 he was president of the American Philological Association; and in 1883 he was chosen the second annual director of the American School of Classical Studies at Athens. He arrived in Greece with his health quite broken down, and was unable to do any of the active work of his office. He died at New Haven on October 26. According to the *Nation*, Prof. Packard never wrote a book, though he contributed a good deal to learned journals. He has left in the press an edition of the first few books of the *Odyssey*.

THE Rev. Orby Shipley has reprinted as a pamphlet his article on *Dryden as a Hymnodist*, which appeared in the last number of the *Dublin Review*. The purpose of the article is to claim for Dryden the authorship of the translations of Latin hymns contained in *The Primer*, or Office of the Blessed Virgin, published in 1706. The writer argues his case with much ingenuity; if his whole claim can be established the result will be a considerable addition to the catalogue of Dryden's writings, as the number of the hymns in the collection referred to is 120.

THE Discourse of Don Manuel Danvila y Collado on *La Germania de Valencia*, read before the Royal Academy of History of Madrid on November 9, has swelled, with the notes and illustrations, and with the reply of Señor Fernandez Duro, to a closely printed quarto of over five hundred pages, of which the speeches comprise seventy-five only. The subject is of great interest, and we hope to return to it.

THERE are now in London two societies for philosophical discussion—the Aristotelian and the Philosophical. The latter society was founded last winter under the chairmanship of Mr. J. S. Stuart-Glennie. Green's *Prolegomena to Ethics* having been the general subject of discussion during the year, the chairman brought the first year to a close last month with a valedictory address on "The Criteria of Truth." It is proposed to continue the discussion of this subject in taking up Mr. Herbert Spencer's *Psychology*, and beginning with Part VII., "General Analysis." The society meets at Dr. Williams's Library at eight o'clock on the fourth Thursday of every month from October to July.

WE regret to announce that the current number of the *Bibliographer* is the last that will be published. The reflection is not the less sad because it is old that those journals alone flourish which aim at mere popularity. We confess that we had hoped a longer life for the *Bibliographer*, if only because of its American connexion. The blame certainly does not rest with the editor, who may console himself with knowing that his six bound volumes possess a permanent value that will increase with time rather than diminish. We are glad to hear that he purposes to issue a series of handbooks on some of the practical points connected with bibliography, such as can be treated in separate essays more conveniently than in a monthly magazine. It must be confessed that the extension of many articles (especially those in the nature of catalogues) over more than a single number was an awkward feature in the *Bibliographer*.

## MR. LOWELL AND MR. BRIGHT ON WHITTIER.

We learn from the New York *Critic* that a portrait of Mr. Whittier, painted by Edgar Parker, of Boston, was presented to the Friends' School at Providence on October 24. The donor was Mr. Charles C. Coffin, of Lynn, Mass. The portrait, which now hangs in Alumni Hall, is life-size, and represents the poet as seated in an armchair "in an attitude of peaceful thought." On the occasion of the presentation, an address was delivered by President Chase of Hartford College. A letter from Mr. J. R. Lowell was then read. It contained the following sonnet:

New England's poet, rich in love as years,  
Her hills and valleys praise thee, and her brooks  
Dance to thy song; to her grave sylvan nooks  
Thy feet allure us, which the woodthrush hears  
As maids their lovers, and no treason fears.  
Through thee her Merrimacs and Agioochooks,  
And many a name uncouth, win loving looks,  
Sweetly familiar to both Englands' ears.  
Peaceful by birthright as a virgin lake,  
The lily's anchorage, which no eyes behold  
Save those of stars, yet for thy brothers' sake,  
That lay in bonds, thou blew'st a blast as bold  
As that wherewith the heart of Roland brake,  
Far heard through Pyrenean valleys cold.

A letter was also read from Mr. John Bright, expressing his regret at not being able to be present. He said in closing:—

"The Virginia Slave Mother's Lament" has often brought the tears to my eyes; it is short, but is worth a volume on the great question which was settled twenty years ago, by your great conflict, in which so much treasure and blood was expended to make freedom the heritage of your continent. Those few lines were enough to rouse a whole Nation to expel from among you the odious crime and guilt of slavery. In the poem of 'Snow-bound' there are lines on the death of the poet's sister which have nothing superior to them in beauty and pathos in our language. I have read them often with always increasing admiration. I have suffered from the loss of those near and dear to me, and I can apply the lines to my own case and feel as if they were written for me. The 'Eternal Goodness' is another poem which is worth a crown of sermons which are spoken from the pulpits of our sects and churches, which I do not wish to undervalue. It is a great gift to mankind when a poet is raised up among us who devotes his great powers to the sublime purpose of spreading among men principles of mercy and justice and freedom. This our friend Whittier has done in a degree unsurpassed by any other poet who has spoken to the world in our noble tongue. I feel it a great honour that my bust should stand in your hall near the portrait of your great poet. Excuse this poor expression of my feelings. I wish I could write to you something more worthy of the occasion to which you are looking forward with so much interest. Believe me sincerely your friend.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BLONDÉ, S. *L'Art intime et le Goût en France (Grammaire de la Curiosité)*. Paris: Rouveyre. 25 fr.  
BUSCH, W. *De bibliothecario Alexandrinus qui feruntur primis*. Leipzig: Fock. 1 M. 50 Pf.  
DEERBURG, F. D. *deutscher Kronprinzen Reise nach Spanien u. Rom. Mit Zeichnungen v. H. Lüders*. Berlin: Salomon. 18 M.  
GRAVURES, les de Jean de Bavière, prince évêque de Liège. Comte de Hollandie, 1390-1425. Brussels: Van Trigt. 25 fr.  
MIRA. *Bibliografia siciliana*. Palermo. 40 fr.  
MOREAU, L'Abbé. *Souvenirs de la petite et de la grande Roquette*. T. 1. Paris: Rouff. 3 fr. 50 c.  
PINI, G. *La Crémation en Italie et à l'étranger de 1774 jusqu'à nos jours*. Milan: Hoepli. 5 fr.  
RONCHAUD, L. de. *La Tapisserie dans l'Antiquité*. Paris: Rouan. 10 fr.  
VERNE, Jules. *L'Etoile du Sud: le Pays des Diamants*. Paris: Hetzel. 3 fr.

## HISTORY, ETC.

- BOUQUET, J. *De la Justice et de la Discipline dans les Armées à Rome et au Moyen Age*. Paris: Baudoine. 10 fr.  
BAUTZ. *Benedict XIV. an den Canonicos Francoescos Peggi in Bologna (1727-58), nebst Benedictus Diarium d. Concilium 1740*. Hrsg. v. F. X. Kraus. Freiburg-i-B.: Mohr. 5 M.

- BROGLIE, le Due de. *François II. et Louis XV., d'après des Documents nouveaux, 1742-44*. Paris: Calmann Lévy. 15 fr.  
COMPTE DU TRÉSOR DU LOUVRE SOUS PHILIPPE LE BEL (TOUSSAINT, 1236), PUBLIÉ D'APRÈS LE RÔLE CONSERVÉ AU MUSÉE BRITANNIQUE (ADDITIONAL CHARTERS, NO. 13.941) PAR M. J. HAVET. PARIS: CHAMPION. 5 FR.  
ERINNERUNGEN AN FRIE-IRICH V. UECHTRITZ UND SEINE ZEIT IN BRIEFEN VON U. AN IHN. LEIPZIG: HITZEL. 7 M.  
FRANKEL, E. *Studien zur römischen Geschichte*. 1. Hft. Breslau: Kern. 5 M.  
JAHN, U. *Die deutschen Opfergebräuche bei Ackerbau u. Viehzucht*. Breslau: Koebner. 9 M.  
LIEVRE, A. F. *Exploration archéologique du Département de la Charente*. T. 1. Angoulême: Coquemard. 12 fr.  
MAGNIENVILLE, R. de. *Claude de France, Duchesse de Lorraine*. Paris: Didier. 3 fr. 50 c.  
SCHWEBEL, O. *Die Herren u. Grafen v. Schwerin*. Berlin: Abenheim. 7 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- ANDREE, A. *Der Diluvialsand v. Hargenbieten im Unter-Elsass*. Strasbourg: Schultz. 5 M.  
CARUS, J. V. *Prodromus faunae mediterraneae sive descriptio animalium maris mediterranei incolarum*. Pars I. Stuttgart: Schweizerbart. 12 M.  
CORREVON, H. *Les Plantes des Alpes*. Geneva: Stavelmohr. 4 fr.  
MUELLER, H. *Beitrag zur Lebensgeschichte der Dasy-poda hirtipes*. Berlin: Friedlander. 2 M.  
PREYER, W. *Specielle Physiologie d. Embryo*. Leipzig: Grieben. 18 M.  
STOYAN NOOTEN, Mdm. B. *Fleurs, fruits, et feuillages de l'île de Java*. Brussels: Muquardt. 175 fr.  
VERON, E. *Histoire naturelle des Religions*. Paris: Doin. 7 fr.

## PHILOLOGY, ETC.

- BERGEL, J. *Die Medizin der Talmudisten*. Leipzig: Friedrich. 2 M.  
BEAUMS, J. *Ueb. Quelle u. Entwicklung der altfranzösischen Cançun de Saint Alexis*. Kiel: Lipsius. 1 M. 50 Pf.  
CODEX TERESIANUS, der. u. seine Umarbeitungen. Hrsg. v. Ph. Harras Ritter v. Harrasovsky. 3 Bd. Wien: Gerold's Sohn. 11 M. 20 Pf.  
HERTING, A. *Der Versbau Etienne Jodelle's*. Kiel: Lipsius. 1 M. 20 Pf.  
KNAUER, T. *Das Gobhila-grhyasutra*, hrsg. u. übersetzt. 1. Hft. Text. Dorpat. 2 M.  
PSAUTIER, Le de Metz, publié d'après quatre manuscrits par F. Bonnardot. Tome I<sup>e</sup>. Paris: Vieweg. 9 fr.  
ROMAN, le de Renart. Publié par E. Martin. 2<sup>e</sup> Vol. Strasbourg: Trübner. 8 M.  
SAMMLUNG DER GRIECHISCHEN DIALEKT-INSCRIPTIONEN. Hrsg. v. H. Colitz. 4. Hft. Göttingen: Vandenhoeck. 4 M. 50 Pf.  
SCHELER, A. *Etude lexicologique sur les poésies de Gillon le Muist*. 3 fr. Olia patella. Vocabulaire latin versifié. 1 fr. Brussels: Muquardt.  
WEISE, R. *Vindiciae Iuvenallianae*. Leipzig: Fock. 1 M.

## CORRESPONDENCE.

## "PLANT LORE, LEGENDS, AND LYRICS."

Cricklewood: Nov. 18, 1894.

In his very able review of my work, *Plant Lore, Legends, and Lyrics*, Mr. Friend has thought fit to introduce a notice of his own book on *Flowers and Flower Lore* (published, he tells us, at the beginning of the year), and to insinuate that I copied from that masterly work most of my chapter-heads and certain "striking facts." I can assure Mr. Friend that he cannot have felt more chagrined than did I when, my work being ready for the press, I discovered, by dipping into his book, that evidently we had both been for some long period patiently gathering the same material, consulting the same authors, and writing on the same subjects, with the inevitable result that in numerous instances we both chronicle the same facts. Indeed, how could it be otherwise? Mr. Friend states that he issued prospectuses and announcements of his book two years ago, and he seems to think I ought to have seen them. I certainly did not, however, and knew nothing of the appearance of his book till a few months since. The bulk of my own MSS. was submitted to the publishers in the spring of 1883, and it was only after specimen pages had been pulled, and the book was in the printers' hands, that I chanced to hear of the publication of *Flowers and Flower Lore*. Mr. Friend alleges that I have taken paragraphs from Baring Gould's *Curious Myths of the Middle Ages*, and borrowed the title of one of my chapters from Step's *Plant Life*. Unfortunately, I have never seen either of those works. Mr. Friend bestows

so much generous praise on my book, that I feel sure it is simply through inadvertence that he does me the injustice to describe the Second Part of "Plant Lore" as a free translation of De Gubernatis' *Mythologie des Plantes*; for this unfair description totally ignores my labours in the collection of the immense amount of English lore in connection with plants and trees which is to be found in that section of the book.

I have not yet finished the perusal of Mr. Friend's second volume, but I have found his pages so full of curious and interesting information, that he may be quite sure, should his anticipations be verified and a second edition of *Plant Lore* be called for, there will be ample cause for his name appearing in the list of authors quoted. RICHARD FOLKARD, JUN.

## AN OLD EPITAPH.

Cheapinghaven, Denmark: Nov. 3, 1884.

Allow me to forward you a couple of my memoranda in answer to Prof. Max Müller's query (ACADEMY, August 23, 1884, p. 122).

At pp. 180-81 of his *Norske Forlægning* (Kristiania, 1862-66, octavo) N. Nicolaysen describes a marble thirteenth-century gravestone slab in Siem Parish, Jarlsberg, and Laurviks Amt, Norway, which ends with:

"Plora; sum quod eris;  
Fueram quod es;  
Pro me, precor, ora."

In *Anzeiger für Kunde der deutschen Vorzeit*, vol. x, quarto, Nürnberg, 1863, p. 439, is treated a sculptured gravestone, thirteenth century, in the gardens of the ruined Cistercian Monastery of Volkenroda in Sachsen-Gotha. It bears:

"Hic jaceo funus,  
Victororum tamen unus:  
Quod mihi nunc, tibi eras:  
Non te salvabit Ipocras."

P. A. Säve, in the *Antiquarisk Tidsskrift för Sverige*, vol. i, octavo, Stockholm, 1864, p. 101, copies a funeral block on the church floor, Hycklinge, East Gotland. The Latin inscription ends:

"Quisquis ades, qui morte cades, sta, perlege,  
plora.  
Sum quod eris, quod es ipse fui; pro me, precor,  
ora."

In the remarkable work by Georges Kastner, *Les Dunes des Morts, Dissertations, et Recherches*, quarto, Paris, 1852, p. 51, we read:

"De la porte des cimetières où reposaient les enfants de Christ s'échappaient le lugubre appel d'autre-tombe, et l'on entendait des voix confuses répéter d'un ton moitié triste, moitié railleur, aux frivoles humains :

Nous étions ce que vous êtes,  
Et vous serez ce que nous sommes.

Inscription de la porte du cimetière de Clugnon. Des inscriptions toutes semblables existent aussi en Allemagne, dans plusieurs cimetières, notamment dans ceux d'Erlenburg et de Teplitz. Ces paroles ont eu autant de vogue et de célébrité que le fameux *O vos omnes qui transitis per viam attendite*, dont j'ai parlé ailleurs. Répétées maintes fois par les poètes, les moralistes, et les prédicateurs, elles passèrent en proverbe; on les retrouve dans cette phrase qui avait cours, en Allemagne, au xiv<sup>e</sup> siècle:

Als uns nu ist, alsz was och in  
Als in nun ist, als werden wir."

At p. 72 the same writer continues:

"Vasari nous apprend qu'en 1512, à Florence, Pierre de Cosimo, l'un des artistes les plus originaux de l'école Toscane, eut l'idée d'organiser une sorte de cortège triomphal de la Mort, rappelant la poésie de Pétrarque et les peintures du Campo Santo. La sombre divinité, promenée dans tout l'éclat de sa pompe lugubre à travers les quartiers de la ville, faisait à chaque station apparaître des

squelettes qui sortaient de leurs tombes en chantant :

Morti siam, come vedete,  
Cosi morti vedrem voi;  
Fummo già come voi siete,  
Voi sarete come noi.

C'est la complainte qu'on attribue au poète Antonio Alamanni et qui se trouve dans le recueil des *Canti Carnascialeschi*."

But this inscription, in various shapes and languages, is not uncommon. Numbers from England may be found in T. J. Pettigrew's *Chronicles of the Tombs*, octavo, London, 1864. I will only give a couple in French and English. P. 43, tomb of John Warren, Earl of Surrey, +1304:

"En vie come vous estis jadis fu,  
Et vous tiel seriez come je su."

P. 41, epitaph of Edward the Black Prince, +1376:

"Tiel come tu es ie au tiel fu:  
Tu serras tiel come ie su."

P. 45, brass of Wil. Chichele, brother of the Archbishop, 1425, and of his wife Beatrice:

"Such as ye be, such wer we;  
Such as we be, such shal ye be."

P. 46, John Burton and his wife, 1460:

"Frends fere, what so yee bee,  
Prey for us we you prey.  
As you see us in this degree;  
So shall you be another day."

We have even this formula in runes. At Hainhem, in the island of Gotland, Sweden, is a fine grave-slab, probably from the fourteenth century. The Runic riting mentions the names of the house-lord and the house-lady who lie buried there, and then continues :

"GERIN UEL AF. BIPIIN FIRI þAIM.  
þAUN ÚARU ÞET SUM IR IARIN NU,  
OK IR ÚARÞIN ÞET SUM þAUN IARU NU.

*Do well so. Pray for them. They were that which you are now, and ye will be that which they are now.*

The latest instance I know we find in *Notes and Queries*, London, October 24, 1868, p. 389, where mention is made of a wooden cross over the remains of Private Alfred Rose, who died at Senafé, in Abyssinia, during the English campaign against the Emperor Theodore, on February 11, 1868. The grave-words run :

"Look, comrades all, as you pass by:  
As you are now, so once was I;  
As I am now, so you will be:  
Remember God, and think of me."

While correcting the proof of these memoranda, I see in the Danish paper *Dags-Tegrafen* for Nov. 14, 1884, a still later instance. It announces the death of a Dane in Hongkong, July 25 this year, and adds that two of his friends placed on his grave-stone an English inscription, ending :—

"Stay, stranger, stay, as you are passing.  
As you are now, so once was I;  
As I am now, you soon may be.  
Prepare so, that you may follow me."

GEORGE STEPHENS.

#### GOLDSMITH AND THE HORNECKS.

Plymouth: Oct. 31, 1884.

There is a familiar epistle of Goldsmith to Mrs. Bunbury (sometime Miss Horneck) which finds place in Washington Irving's, and in Forster's, life of the poet. It embodies, as that schoolboy knows, a longish, and highly humorous poem upon the subject of the loo table. Goldsmith fancifully supposes the fair sisters in dock on a charge of theft—

"For giving advice that is not worth a straw  
May well be called picking of pockets in law!"

In the sequel the "handsome culprits" and

their supporters throw themselves on his mercy, and the poem ends :—

"But consider their case, . . . it may yet be your own!  
And see how they kneel! Is your heart made of stone?"  
This moves; . . . so at last I agree to relent,  
Ten pounds in hand, and ten pounds to be spent."

This, in the published version, is the end.

In the Plymouth Public Library is a folio lettered *Drawings and Correspondence of James Northcote, R.A.*, which contains, besides other matters of interest, a MS. version of this letter and poem. It is written on paper, of which the watermark is *Creswick 1819*, and has some corrections in Northcote's hand. Mrs. Horneck, the mother of "Little Comedy," and the "Jessamy Bride," was once known as the "Plymouth Beauty," a circumstance which may account (apart from the fact that Northcote knew the daughters) for its presence in the volume.

This version differs in no way from that which we find in Mr. Forster's Biography, excepting that it contains an additional final couplet, which has every appearance of being genuine :—

"The judge takes the hint, having seen what we drive at,  
And dismisses them both with correction in private!"

This appears so excellent a conclusion that I should be glad to see its genuineness established.

ERNEST RADFORD.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 24, 8 p.m. Royal Academy: "Anatomy—The Figure," by Prof. John Marshall.

8.30 p.m. Geographical: "Overland Journey in Formosa," by Mr. Michael Beazley.

TUESDAY, Nov. 25, 8 p.m. Anthropological Institute: "A Prehistoric Skull from Antiparos," by Dr. J. G. Garson; "Note on the Abnormal Dentition of a Hairy Boy from Russia," by Dr. W. H. Coffin; "Prehistoric Intercourse between East and West," by Miss A. W. Buckland; "Some Doubtful or Intermediate Articulations," by Mr. H. Hale; "The Customs and Language of the Iroquois," by Mrs. Erminie A. Smith.

WEDNESDAY, Nov. 26, 8 p.m. Society of Arts: "The International Health Exhibition," by Mr. Ernest Hart.

8 p.m. South Place Institute, Finsbury: "Reason," by Mr. S. B. J. Skertchly.

8 p.m. Royal Society of Literature: "The Border-Land of the Middle Ages and of the Renaissance," by Mrs. C. H. E. Carmichael.

THURSDAY, Nov. 27, 4.30 p.m. Royal Society.

8 p.m. Telegraph Engineers: Adjourned Discussion, "Alternate Currents."

8 p.m. Society of Arts: Howard Lecture, "The Conversion of Heat into Useful Work," by Mr. W. Anderson.

8 p.m. Civil Engineers.

8 p.m. Royal Academy: Chemistry—"Tests of the Genuineness of Pigments," by Prof. A. H. Church.

8 p.m. Parkes' Museum: "Progress and Co-operation in Sanitary Work," by Dr. Alfred Carpenter.

8.30 p.m. Antiquaries.

FRIDAY, Nov. 28, 11.30 a.m. and 2.30 p.m. British Museum: "Egyptian Antiquities," by Miss Helen Beloe.

8 p.m. Quekett Microscopical Club: "The Supposed Sexual Threads in Zygnemaceae," by Mr. F. Bates.

#### SCIENCE.

##### SOME CLASSICAL BOOKS.

*Studia Sophoclea II.* By B. H. Kennedy. (Bell.) The first part of Dr. Kennedy's *Studia* was intended to annihilate Prof. Campbell, the second subjects Prof. Jebb's *Oedipus* to a criticism which is equally vigorous, though happily not equally rough. It is useless to dogmatise in a short review; but we should at least like to call attention to the remarks on *O.T.* 73, 190, 498, 500, 994, 1,041, 1,046, and 1,233. Dr. Kennedy naturally gives most space to the "famous" passages, *ἔνθατος Βουλευτῶν* (45), *δεῖσαντες τὸ στέρκωντες* (13), and *μὴ ὡκὲ ζήσων τι σύμβολον* (320). For his translation of the first of these, "Com-

parisons of Counsels," he produces an unexpectedly strong defence. He should have added, like Prof. Campbell, that Musgrave actually desiderated this sense for the words, though (unfortunately) he resorted to conjecture to obtain it. In the second passage (vers. 13, 14) we fancy that Dr. Kennedy, though right in thinking Prof. Jebb's rendering doubtful Greek, goes too far in calling it illogical. "With what dread or what desire?" i.e., "in helpless fear or with some plan," surely gives the disjunctive *ἢ* in its proper force. One of Prof. Jebb's interpretations, which is condemned both in the book before us and in many other reviews, seems capable of further defence. In 374, *μᾶς τρέψεις πρός νυκτός*, is rendered by Prof. Jebb "thy life is passed in unbroken night." This view may, perhaps, be supported by Plato's *ὅπερες πλείων δὲ χρόνος φαίνεται εἶναι ἢ μία νύξ* (Apoll. 40e), where *μία* clearly does not equal *νύξ*. There is one question, omitted by Dr. Kennedy, which we much wish some experienced scholar would discuss—Prof. Jebb's metrical theory. This he takes from a German writer (or rather from an American translation of the German), and states as if certain. Yet anyone acquainted with the literature of the subject knows it is rejected, if not ridiculed, by most authorities. *Quis iudicabit?* We must add that Dr. Kennedy's little book is more than a review. A good prose translation is attached to it, and several new conjectures are advocated. One remark is just now interesting enough to be quoted: "I hold myself free to re-write (the Greek poets), provided I give such Greek as the poet might have written, and show plainly that it is my own" (p. 65).

*Comments on the Text of Aeschylus.* By F. W. Newman. (Trübner.) Mr. Newman's comments were written thirty-five years ago, and his text is the text of Blomfield, Schütz, and Scholefield; but he does good in recalling attention to these older scholars. The latest editor of Aeschylus, Dr. Weeklein, speaks of his surprise at the mass of valuable material which he finds buried in forgotten treatises; and though only Germans have the chance of excavating this, we in England might well take more notice than we do of our more conspicuous predecessors. We cannot now discuss Mr. Newman's own conjectures in detail; though they are not wanting in suggestiveness, we fancy their author would be the first to confess that he did not win his reputation by textual criticism.

*Homer, Iliad 1-12.* By D. B. Monro. (Clarendon Press Series.) This book is intended to form a companion volume to Mr. Merry's school edition of the *Odyssey*. Like all Mr. Monro's work on Homer, it is excellently done, and will be of great use to schoolmasters, both of whom have been till now without a suitable edition of the *Iliad*, and have, in consequence, seriously neglected it. The volume contains an Introduction, a brief Homeric Grammar, text and 140 pages of notes, the grammar and notes to Book I. being practically reprinted from Mr. Monro's earlier edition of the first book. The one fault of the notes seems to us to be the absence of illustrations from art and archaeological remains, such as, e.g., Helbig has recently given so well in his *Homeric Epos*. Boys and men realise Homer far better if they are told about Schliemann, and confronted with woodcuts or descriptions of things small and great, whether the thing illustrated be (to take two examples from Helbig) a chariot or a pentagon. We must confess that we regard an edition of Homer which ignores the *Realien* as a little behind the times. The Introduction "on the date and composition of the Homeric poems" will interest mature students, though boys, we fear, will not care for Mr. Monro's cautious and judicial method. And, in any case, is not the history of the Homeric controversy from Wolf

to Grote (pp. xxii.-xxxviii.) a little out of place? The Homeric question can hardly be settled till satisfactory analogies can be drawn from other epics, and it is just here that criticism has failed most. As Mr. Monro says, it was some time before Lachmann's comparison of the *Iliad* and the *Nibelungenlied* was seen to be untenable, and he himself adopts, again from Lachmann, another equally strange comparison (pp. xxiv.-xxxi.). "The Old German *Parzival* (he says), a poem of 24,000 verses, was the work of one man, who could neither read nor write." No doubt Wolfram, author not only of *Parzival*, but of other Middle German (not Old German) poems, tells us he could not read or write; but he lived among men who most certainly could; and it would be almost as just to compare the *Iliad* with *Paradise Lost* as with *Parzival*. Indeed, Lachmann's description of the latter poem as belonging to "the age of simple uncorrupted poetry," though quoted without comment by Mr. Monro, sounds strange to any one who has read any part of that strange mystical composition. Homeric critics have gone as wrong over the foreign epics as Bentley did over Milton. But we have said enough. We need only add that the first part of the Introduction (x.-xxi.) seems to us most valuable. We hope Mr. Monro will speedily make the second half of the *Iliad* as accessible to students as he has the first, and will also give us his long-promised edition, to which his Homeric grammar and school-books are the *Vorstudien*.

*Homer, Odyssey IX.* By J. E. B. Mayor. (Macmillan's School Class-Books.) We do not know if Mr. Mayor does his best for scholarship when he turns aside to edit *Homer* for schools; but he has produced a very characteristic, and to teachers a not unwelcome, work. We imagine the book is scarcely intended for the ordinary schoolboy. It seems somewhat expensive—three shillings for sixty-six pages of text and notes, with seventy-four pages of advertisements added.

*Studien und Forschungen auf dem Gebiete der homerischen Gedichte und ihrer Literatur.* By H. K. Benicken. (Innsbruck: Wagner.) This is a veritable Homeric monster, a huge volume of no less than 1,312 closely-printed pages upon three books (xiii., xiv., and xv.) of the *Iliad*, redeemed, however, by an Index of 175 pages more. It is really an encyclopaedia of the opinions held by Dr. Benicken and his predecessors upon the portion of the *Iliad* of which he treats, and consists of a lengthy preface followed by an exhaustive commentary upon each line of the Homeric text. Dr. Benicken, who may be described as a disciple of Lachmann, complains of the difficulty he has had in procuring access to some of the recent publications upon the Homeric question; but we shudder to think what the size of his book would have been had he succeeded in reading every obscure paper and pamphlet on the subject of it which the press, more especially in Germany, is continually pouring forth. His apology for his bad style is better justified, and considering the labour and research involved in his work, it is really a pity that he did not try to make it more attractive, and somewhat less difficult to handle. Homer is indeed to be pitied, if such a mountain of learning is needed to make him intelligible.

#### OBITUARY.

DR. THOMAS WRIGHT, a well-known palaeontologist, died at Cheltenham on the 17th inst. For nearly forty years Dr. Wright had been a student of fossil echinoderms, and had devoted to his favourite study all the leisure that the active life of a medical practitioner permitted. His patient researches—represented by numerous papers in the publications of the Palaeonto-

graphical Society, the Geological Society, and the Cotswold Club—have thrown much light upon the structure, the classification, and the distribution of the echinodermata of the Secondary rocks. During the Bristol meeting of the British Association in 1875, Dr. Wright presided in the geological section. In 1878 the Geological Society awarded to him its highest honour—the Wollaston Medal—and in 1879 he was elected a fellow of the Royal Society.

#### CORRESPONDENCE.

##### THE SOMA PLANT.

Oxford: Nov. 17, 1884.

I think Prof. R. von Roth has slightly misunderstood a sentence in my letter on the Soma Plant, published in the ACADEMY of October 25. I said that I wished to take the earliest opportunity of pointing out the oldest scientific description of the Soma plant which I knew of." By scientific I meant, of course, botanical; and I have had several letters from botanists, who recognised at once the scientific botanical character of that description, so different from all other descriptions, and wrote that "there was more to guide a botanist in that paragraph than in all that has hitherto been written on the Soma." No better scientific description of the Soma plant has as yet been pointed out, and, till that is done, the passage which I published in 1855 will remain the classical passage on the subject.

I was careful to remark that the description in question was found in the *Tikā* on the Bhāshya of Dhūrtasvāmin, that it was quoted from the so-called Āyurveda, but that I could not vouch for the age of that so-called Āyurveda. Why I could not vouch for the age of the so-called Āyurveda, Prof. von Roth knows probably better than anybody else. I had the same impression which he seems to have had, namely, that the description of the Soma plant was taken from one of the Nighantus; but I have hitherto not been able to find it either there or in Karaka, the Saurutsa Āyurveda, Kāradatta, or in other medical books.

Whether by *sleshmala* is meant a plant that produces or one that destroys phlegm I do not feel competent to decide. I took it in the sense of *sleshmaha*, and was under the impression that certain medicines destroyed or carried off phlegm by first dissolving or, if you like, producing it. Medicines for producing phlegm in the ordinary sense of that term seem to me very doubtful.

I grant Prof. von Roth that our dictionaries contain no adjective *vamana* from which *vamani* could be formed. But that applies to many Sanskrit words; and adjectives in *ana*, forming their feminines in *ānī*, like *Kodana*, *Kodanī*, &c., are perfectly regular. To replace *vamani* by *pāvāni* is quite uncalled for. If we must needs conjecture, *vāminī* would be far better than *pāvāni*, as suggested by Prof. von Roth. The learned professor must be aware how precious the adjective *vamani* or *vāminī* is, for it expresses the one peculiarity of the Soma for which there is ancient Brāhmanic authority, namely, that it produced vomiting in persons who were not accustomed to it, while it agreed with the Brāhmans. I need not quote passages in support of this, for they must be perfectly familiar to so distinguished a student of the Veda as Prof. von Roth is known to be, nor need I refer him to his own dictionary, s.v. *somavāminī*. I am quite prepared to admit that this oldest scientific description of the Soma plant which I know of may refer to one of the later substitutes of the Vedic Soma. But even if that plant could be identified once for all, something would have been gained. As to the Soma which the Brāhmans knew (RV. x., 85, 3, *yam brahmānah viduh*), I shall welcome

it whenever it is discovered, whether in the valley of the Oxus or in that of the Neckar.

F. MAX MÜLLER.

Kew Herbarium: Nov. 15, 1884.

I should like to say a few words in this discussion from a botanist's point of view. Since the matter was first mooted in your columns by Prof. Max Müller it has been definitely arranged that Dr. Aitchison should go with the Afghan boundary commission as naturalist. Dr. Aitchison has twice visited the country already upon exploring expeditions, and has done more than any man living to increase our knowledge of the Afghan flora. From each previous expedition he has sent home to England large and beautifully prepared collections of plants, which have been reported upon in detail by himself and Mr. W. B. Hemsley in the Journal of the Linnean Society. Of these specimens type-sets have been retained for our Government herbaria at home, and the duplicates have been distributed to other public and private herbaria in Europe, India, and America.

A very great deal has been done in other directions during the last twenty years to increase our knowledge of the botany of Central Asia. Working from Turkestan as a basis Dr. Albert Regel and other Russian explorers have collected most diligently; and now, in Boissier's *Flora Orientalis*, of which the fifth and concluding volume has been issued very recently, we have gathered up in one book all the scattered records that relate to Persia and the neighbouring regions.

The Ayurveda description of the Soma plant, which was cited in your columns by Prof. Max Müller, appears to me to point distinctly in the direction of *Sarcostemma*. So far as I remember there is no other old-world climber with leafless fleshy stems which yields an abundant supply of milky juice. *Sarcostemma* is a genus of very wide distribution, of which about ten distinct species are known, all of which fulfil the above definition. Working from the Indian Peninsula as a centre it extends to Australia, Abyssinia, and Cape Colony. There is an endemic species in Scinde (*Sarcostemma Stockii*). Two from the highlands of Arabia, *S. stipitaceum*, and *Forskahlianum*, are described in Forskahl's *Flora Egyptiaco-Arabica*, with a considerable amount of detail as to their uses, and Arabic and Persian names. One of the two, at any rate, appears to be eaten at the present day, both by men and animals.

No *Sarcostemma* is known to grow anywhere in the neighbourhood of Central Asia, but other plants which belong to the same very limited group of leafless Asclepiads have been traced up to a considerable altitude. *Periploea aphylla*, which Dr. Aitchison reports as common in Afghanistan, has been traced up by Dr. Haussknecht to 3,000 feet in the mountains of Persia. Of this the stems are used as cordage, and Dr. Stochs says that in Beluchistan the fragrant flowers are eaten by the natives, and taste like raisins. *Periploea hydaspidis* has been traced up by Mr. C. B. Clarke to 4,000 feet in Kashmir, and nearly as high by Dr. Aitchison in the Kuram valley.

In his letter in your issue just received, Dr. Roth demurs to the description of the Soma plant cited by Prof. Max Müller as being deficient in authenticity and antiquity. If then he will undertake to condense the authentic scattered notices of it which are to be found into a brief definite description, and print this in your columns, we will take care that when Dr. Aitchison's plants come home and are being worked out this shall be kept in memory. But Central Asia has now been so well explored that it does not seem likely that any distinctively-marked new plant-type still remains to be discovered.

J. G. BAKER.

## THE IRISH MSS. AT EDINBURGH.

University College, Liverpool : Nov. 9, 1884.

In the last number of the *Revue Celtique*, p. 191, I have hurriedly put together (time and space not allowing me to do it more fully) a short list of ancient Irish tales contained in the collection of Irish (commonly misnamed *Gaelic*) MSS. of the Advocates' Library, Edinburgh. Most of these tales I have identified for the first time, as they have hitherto either been overlooked or misrepresented in the deficient accounts that have been published about this collection. May I claim a short space in your columns in order to substantiate my scanty remarks in the *Revue Celtique*, and to awaken, if possible, a wider interest in this neglected collection of MSS., "dont," Prof. Gaidoz says, without exaggeration, "les celtistes du continent ne paraissent pas soupçonner l'existence, et dont les celtistes d'outre-Manche ne tiennent pas le compte qu'elle mérite." Indeed, I found that in Edinburgh itself it is little realised what a great and rare treasure the library possesses in these MSS.

About twenty years ago, Dr. W. F. Skene drew up a catalogue of the entire collection. This catalogue still remains in MS., Dr. Skene himself objecting to its publication, "because," as he writes to me, "it was very hastily prepared, without a minute and careful examination of the MSS., merely for the purpose of identification, and to assist visitors who wished to refer to them." But apart from this, an entirely new catalogue would now have to be made, as Celtic studies (since the last twenty years) have made such progress that very few of Dr. Skene's statements would be allowed to remain unaltered. The publication, then, of a new catalogue would be a most desirable thing, and no doubt one of the most important contributions to our knowledge of ancient Irish literature and its history that could now be made. That this statement is no exaggeration may be inferred from the fact that some of the MSS. are *unica*, and others contain the oldest versions of the most beautiful and interesting Irish tales. The following particulars may give an idea of this.

The most important MS. is that marked xl., consisting of seventy-two quarto pages of vellum. This was copied in Minard (co. Kerry?) in 1538, as appears from the following colophon of the scribe on p. 67: *Finid. amen. ocsus a Minard do [s]grimbneadh 7 do be aos an tigern an tan sin, uz bladna, ecc. 7 u. c. 7 mile. b. Mhsk sfbachbn mbe gill-crkest mke fpkn.* As in earlier times scribes used to append their names in ogam-characters, so the scribe here employs the well-known mediaeval cipher of putting the next letter in the alphabet for each vowel. We have, therefore, to read: *Misi Seanchan mac Gillia Crist mic Eoin.* Besides good copies of many of the *Aidea* or death-stories of the heroic cycle, this MS. contains the only complete copy of the last part of the famous *Fled Briuin*, called the *Cennach ind Ruanada*, as well as the only complete copy of the *Mesce Ulad*, here called the *Baethreim Ulad co Teamair Luachra*. It is also important as being the only Irish MS. in which the particle *dino*, the existence of which has been doubted by some scholars, has hitherto been found written out thus: *dlo.*

MS. xv. contains on fifty-five folio pages the most complete copy of the *Togail Troi*. I may here mention that there is another copy of this tale in the Stowe MS. 992, which on folio 29a, 1, contains the following surprising entry:

"Conidh amlaigh sin indissi sdair in fili socenlaech do Francaib cetinrum luungi Argo le gasrudub glana Greco co hinis leaburburcaigh Leimin 7 ro facaib Feirgit 7 Dairriet Frigeta 7 Etnir Gothach in scel sin ar iaraidh in croicind órda in reithi Frisicda i cinn sleibi uraird Isper iarthairdeisert Africathi—i.e., 'Thus does the noble poet of France relate the

first voyage of the ship Argo with the pure Greek youths to the island of Lemnos of the broad boroughs, and Vergil and Dares Phrygius and Etnir Gothach (?) have left this tale about the search after the golden fleece of the ram of Phrixus on the top of the very high mountain of Hesper in the south-east of Africa.'

It is evident, then, that not the *Historia de Excidio Troiae* of Dares Phrygius, but the *Roman de Troie* of Benoît de Sainte-More, for none other can be meant by the "noble poet of France," was the source of the Irish version of the destruction of Troy. This fixes the age of the Irish version, and it would seem that the Book of Leinster contains the original version. Moreover, as the Irish version of the Alexander legend draws on the *Togail Troi* (as I have shown in my edition of it, p. 14), it can not have been written itself before the end of the twelfth century. Indeed, I now make no doubt that the originals of the Irish *Alexander*, as well as of the *Cath Catharda*, must also be looked for among French literature of the twelfth century.

MS. lxxiii., a vellum of the fifteenth century, commonly called the Book of Gleann Masain, contains a complete copy of the *Aided Chlainne Uisnig* and of the *Toraigeacht Tána Bó Flidais*. On the fly-leaf we find a modern entry that the MS. was written in 1238 (*mile da cheud trichid 'sa hocht*), for which there seems to exist no authority.

MS. xxxviii., on paper, written in the seventeenth century, contains the oldest version of the *Aided Chlainne Lir*.

These are some of the most valuable MS. that the collection contains; many more of equal importance might be mentioned. But I hope enough has been said to show the desirability of the publication of a complete catalogue, which might well be followed by good editions of the most interesting and important tales. Let me express my hope that either the Faculty of Advocates or the University of Edinburgh, which now enjoys the possession of a Celtic chair, may soon see their way to arrange for such publications.

KUNO MEYER.

## SCIENCE NOTES.

THE Junior Scientific Club at Oxford purpose to give a *conversazione* in the Museum on the evening of Tuesday, December 2. Dr. E. B. Tyler has promised an account of his visit to the Pueblo Indians.

IT is proposed to found at the Royal School of Mines a prize for organic chemistry, in memory of the lamented Frank Hatton, who, it will be remembered, lost his life by a gun accident last year, while employed on a scientific expedition in Borneo. Subscriptions will be received by Dr. Hodgkinson, at the Royal School of Mines.

THE Director-General of the Geological Survey has published in *Nature* an important article on the crystalline rocks of the Scottish Highlands. This article is introductory to a Report by Messrs. B. N. Peach and J. Horne, two officers of the Survey, who have been engaged for some time in working out the structure of the north-western part of Sutherland. It is well known that Murchison described certain sections in this area, which he interpreted as showing a clear, undisturbed succession from the Lower Silurian limestones of Durness into a great series of metamorphic rocks, consisting of schists and gneiss. This interpretation is now shown to be incorrect; the detailed work of the Survey having brought to light "evidence altogether overwhelming against the upward succession which Murchison believed to exist in Eriboll."

## PHILOLOGY NOTES.

MR. ANUNDORAM BOROOAH, of the Bengal Civil Service, is compiling a vocabulary of the several Bengali dialects. Mr. Borooh, who is, we believe, a native of Assam, will be known to some of our readers by his *Practical English-Sanskrit Dictionary*, published in three volumes between 1877 and 1881.

DR. CAPPELLEN, Professor of Sanskrit in the University of Jena, has published a German translation of Prof. Max Müller's Cambridge Lectures, "India, what can it teach us?" under the title of "Indien in seiner weltgeschichtlichen Bedeutung." (Leipzig: Engelmann.)

THE *Katha Upanishad*, of which a poetical version, in a popular and novel form, is soon to be published by Mr. Edwin Arnold, under the title of *The Secret of Death*, forms the first Upanishad in the second volume of the translation of the Upanishads by Prof. Max Müller, in vol. xv. of "The Sacred Books of the East" (Oxford: Clarendon Press.)

AT the end of this year Prof. Whitney will publish a supplement (about 160 pages) to his Sanskrit grammar, containing an alphabetic list of all the roots, with the *belegen* verbal forms and all the primary derivatives.

## MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, Nov. 7.)

REV. PROF. SKEAT, President, in the Chair.—The President read a paper on "Some English Etymologies." The word *listre*, in Piers Plowman, B. 5, 138, means a lector. It seems to answer to the Old-French *livre*, derived from Latin *lector* in the nominative case, and thus distinct from French *lecteur*, which is derived from the accusative *lectorem*. This helps to show that Old-French *counstre* is derived from a Low-Latin *custor*, for *custos*; see German *Küster* in Kluge. We often find an excrescent *r* in Old-French and Middle-English after *st*, as in *legistre*, *decretistre*, *divinistre*, where the suffix *-istre* is the Latin *-ista*. Cf. *sophister* for *sophist*, *alchemister* or *alchemistre* for *alchemist*. So also *barrister* for *barrist*, *chorister* for *chorist*; where the *-er*, though simulating the English agetival form, was probably at first *-re*, the *r* being intrusive. A *roisterer* was once a *roister*, from Old-French *rustre*, another form of *ruste*, from Latin *rusticus*. Instances of intrusive *r* occur elsewhere than after *st*: as in *part-r-idge*, *cart-r-idge*, after *rt*, *t-r-easure* after *t*, and in the French *perd-r-ix* after *d*, and *f-r-onde* after *f*. The following words were also discussed, namely, *philosopher*, *coffer*, *order*, *lavender*, *provender*, *jasper*, *culprit*, *bridegroom*, *hoarse*, *corporal*, all with reference to the *r*-sound contained in them. Ex crescens *l* also occurs after *p* and *b*, as in *manciple*, *participle*, *principle*, *syllable*, and perhaps in *myrtle*, after *t*; also after *e*, namely, in *treacle*, *chronicle*, *canticle*. The following words were also discussed. In comparing *andiron* with the Old-French *andier*, we must also note Middle-English *laundiron*, with the same sense, answering to modern French *landier*. Mr. Francis suggests that *bezique* is from the Persian *bazichi*, a game; this seems to be proved by the occurrence of French *bésy*, with the same sense, from the Persian *bázi*, with the same sense. *Caoutchouc* is not a Brazilian word, but comes from the dialects spoken in Ecuador near the source of the Amazon; it means "juice of a tree." The *service-tree* means the tree bearing *service*, the Middle-English name for the fruit in *Palladius on Husbandry*, ii. 227. The Anglo-Saxon word is *syrf*, *syrf-tréow* (Cockayne), and is merely an Anglo-Saxon form of the Latin *sorbis*. The true Latin form for *sausage* is, as I am informed by Prof. Nettleship, not *salcia*, but *salsicia*. The Latinised name *Etheldreda* (whence our word *tawdry*) is from Anglo-Saxon *Ethelethryth*, i.e., noble strength. Fresh quotations were also produced in confirmation of the etymologies already given of the following words, namely, *ron*, *curmudgeon*, *saunter*, *scan*, *set*, *spruce*, *tee-totum*.—Prince L.-L. Bonaparte read a paper, "One Word more on Artichoke," contending that the *k*-form of the

word could not come from the Arabic "harshaf," but was from Latin *cactus*.—Mr. Hensleigh Wedgwood then read some "Critical Etymologies." (1) Agog (not, as Murray suggests, from French *en ses pogues*, but English *gog*, cf. "gognire," "goggle," &c.); (2) Aloof (out of reach); (3) Shelter (not, as Skeat says, from *sheld-trum*, a compact body of soldiers; it is a freq. from *scoldan*, shield); (4) Screw (not a vicious horse, as defined by Skeat); (5) to ted hay (not, as Skeat says, from Icelandic *teðja*, to spread dung, but from *tað*, dung); (6) Gull, to gull (not, as Skeat says, from the name of the bird, but from the yellow colour of a helpless nestling); (7) Sound (of the sea, not from *sund*, swimming, but from *sund*, the base of "sunder"); (8) to sound (depths): French *sonder*, not from Scandinavian *sund*, but Breton *soun*, perpendicular.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Nov. 10.)

MR. J. W. CLARK, President, in the Chair.—Prof. Hughes gave an account of the opening of a tumulus in Upper Hare Park. He observed that the flint flakes exhibited might have been derived from the surface-soil on which the mound was raised, and be of any date earlier than the tumulus. Most of the remains were found in the south-western portion—the north-eastern had not yet been explored. They consisted of skeletons buried whole on their sides, with the arms and legs doubled up; of bones and charcoal showing evidence of cremation; of rude urns; of one urn ornamented with a shoulder and criss-cross lines indented. In the earth there was also found a piece of a ring of Kimeridge coal. The relative age of these remains was not clear, but they were all in the body of the tumulus. Over them there was, towards the lower margin, a thick accumulation of earth, due to the washing and trampling down of the mound. In this were fragments of Roman pottery and two Roman coins of Galba and Quintillus. Over the surface mediaeval and later remains were scattered. Prof. Hughes then described the results of his investigations along the line of the Maiden Way. The Maiden Way in the district referred to was only one of a number of smooth, trampled-out cattle-tracks. Many of these were very ancient. That a portion, at any rate, of what is pointed out as the Roman road is only one of these tracks, was proved by a clear section, partly artificial and partly natural, cut across the line of the supposed road near where it crosses Macadam's road from Alston to Kendal. Here it was clear that there was no road of any kind, although it was a part of the route where, if anywhere, some construction was wanted to carry them over the swampy ground. He thought, therefore, that the Roman road, if there were one there, must be laid down again on different evidence from that upon which we had hitherto relied. Prof. Hughes next described the camp at Whitley, near Alston, and the portion of the Maiden Way south of that town. He thought that there was a uniformity of plan in all proved Roman camps. All known British camps, also, showed a common mode of construction. Having described in greater detail the characters referred to, he pointed out that the camp at Whitley was in all essential points British. He had found Roman pottery within the entrenchments, and had seen Roman inscribed stones said to have been found close by. This he accounted for by supposing that the Romans had occupied a British stronghold—as he had on a previous occasion shown they had done at Penygaer and Cissbury.—Dr. Bryan Walker read a paper on the *Inquisitio Comitatus Cantabrigiensis*, which led to some discussion.—The President exhibited and described some specimens of two varieties of Ox, which had been domesticated in prehistoric or very early historic times. After briefly describing the gigantic bovine animals, of which evidence is obtained from the gravel and the peat (*Bison priscus* and *Bos primigenius*, neither of which have ever been domesticated), it was stated that the remains of oxen found in graves indicated different and much smaller animals. There were probably several varieties of the domestic ox in prehistoric times, varying considerably in size. An interesting discussion followed, in which Prof. Newton and Prof. Hughes took part.

NEW SHAKSPEARE SOCIETY.—(Friday, Nov. 14.)

REV. W. A. HARRISON in the Chair.—Miss Leigh Noel read the second part of her paper on Shakspere's "Garden of Girls—Hardy Blossoms: Rosalind and Beatrice," discussing the character of each, and finally giving Rosalind the preference over all Shakspere's other girls.—Mr. Furnivall read a paper by Mr. W. G. Stone on some emendations in "As You Like It" and on the "fool-and-bob" passage, maintaining that the latter needed only a proper use of bracket and stops to make its meaning quite plain as the lines stand. In the discussion Messrs. Harrison, Furnivall, J. Knight, P. Z. Round, K. Grahame, A. G. Snelgrove, and Miss Leigh Noel took part.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, Nov. 14.)

DR. THOMAS MUIR, President, in the Chair.—Mr. John S. Mackay read a paper on the geometrical figure known to the Greeks as "The Shoemaker's Knife." The following office-bearers were elected: President, Mr. J. A. G. Barclay; Vice-President, Mr. George Thom; Secretary, Mr. A. Y. Fraser; Committee, Dr. R. M. Ferguson, Dr. Thomas Muir, Messrs. R. E. Allardice, W. J. MacDonald, John S. Mackay, and David Munn.

ROYAL ASIATIC SOCIETY.—(Monday, Nov. 17.)

SIR WILLIAM MUIR, President, in the Chair.—Papers were read—"On the bearing of the Bantú Languages of South Africa on the Aryan Family of Languages," by the Rev. T. W. Kolbe, to which the reader of the paper, Mr. R. N. Cust, hon. sec., added some valuable remarks; and on recent archaeological researches by Surgeon-Major Hendley, "On the Buddhist remains near Sambur, in Rajputana," accompanied as these were by a considerable collection of the monuments found on this spot, including many coins. The Secretary briefly described a present to the society by M. Bhowmaggree, Esq., consisting of some objects of natural history and of some coins. Sir Thomas F. Wade was elected a member of the Council.

FINE ART.

WESTMINSTER HALL.

In view of the public interest which, during the next few weeks, may again be aroused about the proposed restoration of Westminster Hall, it seems well briefly to review the whole matter. Three different questions have to be considered. Firstly—What were the buildings which, in ancient times, stood upon the site? Secondly—What are the Government proposals? Thirdly—What is the value of the objections urged against them?

As to the first question we may confine ourselves to a consideration of the nature of the buildings erected up to and during the reign of Richard II. At a later period a labyrinth of additional structures was raised about these, such as "Purgatory" and "Heaven," the nature and distribution of which is of little importance. To begin with, Henry III. is known to have built in this neighbourhood, for the fact is attested by documentary evidence. In confirmation of this come the recent excavations, made under the direction of Mr. Pearson, enabling us to fix with accuracy the plan of Henry III.'s buildings. William Rufus, as everyone knows, built the walls of the Hall, and roofed it in some fashion or other. At the north end, against the west wall of the Hall, and running out almost at right angles to it, Henry III. built an at least two-storied chamber of large dimensions, the foundations of which have been revealed. This chamber "was used by the seneschal and marshal to King Edward III., and the windows" of the seneschal's chamber looked across what is now New Palace Yard. There were cellars under the chamber, and there was, probably, a tower attached to some part of the building. Further, in the south-west angle, between this

chamber and the Hall, he built (as far as the fourth Norman buttress of the Hall, counting from the north) a long narrow building, divided into two stories, of which building the foundations have likewise been laid bare, as well as traces of the doorway leading into the chamber, and of the arches let into chaces, cut in the old wall of the Hall, upon which the floor of the upper story rested. A portion of the exterior wall of the Hall thus became the interior wall of this building, and was covered with gesso and painted, and traces of this painting remain.

Richard II. made great changes in Westminster Hall. He made the existing timber roof, and to support it he had to build the now famous flying buttresses, which a recent writer in one of the daily papers describes as Norman! Of course, flying buttresses are only built when they have something to fly over, and the fact that Richard flanked the whole length of the wall with such supports proves that he designed a long building to stand beneath them against the great west wall of the Hall. The first two buttresses (counting from the north) had to fly over Henry III.'s building, to the walls of which we can prove them to have been adjusted. The remaining four were built on unoccupied ground, and were joined together by walls running from one to the other, and surmounted by a parapet, no doubt battlemented. The roof of this long building cut through the flyers, so that the spring of each was within the roof and the upper portion without it, an arrangement likewise observable at Westminster Abbey. The building consisted of two stories, the dividing floor being supported on arches as in the portion raised by Henry III., different only in this respect, that the arches are built against the wall of the Hall, and not let into chases cut to receive them.

Queen Elizabeth, who had her palace here, made certain changes and additions to which we may briefly refer. She knocked down the west or outer wall of Henry III.'s smaller building, and set up a new wall in its place a short distance further to the west, thus making for herself a larger room, which she used for her bed-chamber. She treated Henry's seneschal's chamber in the same fashion, knocking down its north wall, supplying its place by a row of pillars, and building a new wall further to the north, of which wall two representations at least survive. The enlarged room was her banqueting chamber. To this nucleus she made additions which do not now concern us.

For brevity's sake I need not here refer to the various maps, plans, drawings, and prints which afford confirmation, and in many cases direct proof, of the foregoing statements. They are all duly mentioned in Mr. Pearson's report, issued last session and readily accessible.

We now come to Mr. Pearson's proposals for the utilisation of the site once occupied by these ancient buildings. There is one excellence about them: they are remarkably simple. He proposes to build upon the site of the old foundations an edifice in the style of architecture of Richard II.'s time, which shall agree with the original edifice in all known points. We know what was the plan of Henry III.'s building, but we do not know its nature. About Richard's we are a little better informed. We know that it had two stories, we know the level of its floors and roof, we know the height of its parapet, and we know whence the arches of the ground floor sprang. These are all important hints, and Mr. Pearson has adopted them, and only called upon his own invention where the existing remains supply no guidance. Leaving out of the question for the moment the internal arrangements of Mr. Pearson's building, and the uses to which it might be put, its mere external fabric is, as far as the long building under the flying buttresses is concerned, a re-

production as nearly as can be arrived at, of the long building of Richard II.

With the building at right angles to the hall, on Henry's foundations, it is different, because we do not know anything accurate about that. Mr. Pearson has therefore designed a two-storied edifice, of the same character as the long building under the buttresses, with a turret attached to one of its corners. As to the internal ordering of the long building only one thing is essential, and that is, that it must be divided into two stories along the old lines of division. I think it unfortunate that the different levels of the flooring in the two parts of the long building (the parts built by Henry and Richard respectively) have not been retained in the section of the proposed building; but that is a small matter. Two stories being decided upon, the question remains what use shall be made of them; and here, if I mistake not, comes the point where serious differences of opinion have arisen. It is pretty evident that Mr. Pearson was in favour of utilising the whole of the space in the long building and the first floor of the other for committee rooms. It is unfortunate that he listened to the proposal that the ground floor of the long building should be used as a cloister for a carriage entrance to the hall. The First Commissioner of Works further imperilled the plan by thoughtlessly suggesting that the first floor might serve as a lumber-room for stationery and what-not. The carriage arrangement is frankly inadmissible. On the other hand, the division into committee rooms seems to have everything in its favour.

We are thus brought to our third point—the objections which have been urged, in and out of Parliament, to the proposed scheme.

Many of these objections are of so little moment that we may be excused from occupying space with them. The most important either in themselves, or as coming from men whose opinion is likely to have weight, are the following, raised on archaeological, artistic, or theoretical grounds. The first mentioned are of course the most important.

It was stated in Parliament that Mr. Pearson was wrong in his conclusion that the whole height of the walls connecting the buttresses was of the same date as the buttresses themselves. In the case of the two buttresses which fly over Henry's building it is proved that the wall of that building is older than the buttresses, because they are clearly built against it. In all the other cases the wall and the buttresses are bonded together in a manner which leaves no room for doubt, and this bonding continues to the top of the parapet. It was stated at the same time that the old roof could never have been designed by the architect who built the buttresses, to cut through the flying arches, but that the chace for lead now laid bare, and upon which Mr. Pearson relies, must have been cut to take a roof added at a later time. In answer to this it is sufficient to refer to work of the same date over the aisles of Westminster Abbey, where exactly the same thing is done, and where the roof is obviously of the same date as the buttresses. The flying buttresses, in fact, whether ugly, as some of the critics call them, or beautiful, as some others fondly regard them, must have been intended to fly over something. The height of the outer wall of the building over which they were to fly is discoverable beyond a doubt, and the position of the roof can therefore be inferred with certainty. It was said in several of the architectural journals that Westminster Hall was intended to be the centre of a mass of buildings, and that its side was not meant to be seen. Now, the Hall was erected by William Rufus, and there is no trace of anything having been built west of it before the reign of Henry III. At any rate, whether originally meant to be seen or not,

we have now no choice in the matter. In several minor points, such as the height of the parapet, Mr. Pearson has been accused of misreading old features. So far as I have been able to discover, after a careful examination of the plans and the remains themselves on the spot, I believe there is no shadow of a ground for such aspersions. An architect, who ought to have known better, writing in a leading journal, showed, by a criticism of this nature, that he was himself ignorant of the very rudiments of architectural drawing.

We now come to a series of objections based upon aesthetic grounds, and here of course it is natural that opinion should vary considerably. Some would prefer the buttresses to be left alone in their naked ugliness, while a suggestion has been made by no less an authority in matters of taste than the *Daily Telegraph*, that they should be granted at most a covering of ivy. It seems to me that nothing could well be uglier than the buttresses as they now appear: walls between them and a roof beneath them are essential. More serious are the objections taken to Mr. Pearson's design on the ground that the projecting building at the north end will spoil the general effect from Parliament Square. I do not think that it will. Unfortunately, however, in these matters there is no infallible jury to refer to, while the taste of many people is warped by continual contact with modern examples of accurate measurement and exact balance. With certain details of the design I should not hesitate to quarrel, but the subject is at present sadly in need of consideration upon broad principles. Sir C. Barry erred on the right side in the irregular disposition of the main features of his buildings, and Mr. Pearson apparently wishes to follow in his steps.

This brings us to what I may call the "Restoration cranks." The scheme under consideration is one of preservation and utility, not of restoration at all; but let that pass. We are told that to build in the style of a bygone day is a mistake. As a matter of fact, we do nothing else. Where is our modern style? The Army and Navy Hotel, or the Hôtel Métropole? No one surely would wish a modern building in the style of these to be raised in the neighbourhood of the Houses of Parliament. To complete a building in its original style is to do what we have ample precedent from the best ages for doing. Who but an expert could tell that the nave of Westminster Abbey was built during the prevalence of three distinct styles? The style of our day, if we can call it such, is essentially eclectic, and this not in architecture alone. Our endeavour in many different spheres is to reconquer the past, and what we do in historical study we do likewise in art. There is no doubt that we should have done better than Wren if the towers of Westminster Abbey had been left to us to build. It is to be hoped that in the case of Westminster Hall the mistake which has so terribly injured the appearance of the Abbey will not be repeated. It has further been declared, with some show of reason, that it is absurd to determine upon the erection of a building before the use to be made of it has been decided. To this we cannot but answer that the circumstances of the present case are peculiar. The wall of the Hall has to be protected without the stone being destroyed or the traces of ancient work, such as the painted gesso, the wall arches, and the old mason's marks, being obliterated. The buttresses cannot be left in their gaunt isolation. The indication of the old foundations must be preserved. Therefore a building, the plan and elevation of which are not entirely matters of choice, must be raised, and the uses to which it may be put have only to be chosen out of a plentiful company of needs.

Certain alternative schemes have been advanced which demand a word or two of consideration. The most prominent of these is that a one-storied cloister should be built on the site. To do this would be to set aside the old indications, which point with absolute certainty to the previous existence of a two-storied edifice in this place. It seems to me beyond question that whatever is done the main lines of the old work should be adhered to, as far as they go, with absolute faithfulness. If they went further, as it is much to be regretted they do not, our margin of choice would be reduced. Mr. Mitchell Henry has likewise come forward with an alternative plan. He would have a "wall or stone-facing" raised somewhere between the Abbey and the Hall, he does not say where, and for the rest he would have everything, including what he calls the "Norman buttresses of Richard II.," left in the present state. This may be taken as a fair type of much of the advice and criticism to which the Government scheme has given rise. Students of architectural history, one would have thought, would have been ready to salute with hearty appreciation a report of so scholarly a type as Mr. Pearson's. Instead of that it has been greeted with a storm of ignorant carping. The cloister has been called "underground," when it is not underground at all. The architect has been said to contemplate sinking "Westminster Hall in a well." He has been accused of "juggling" his drawings and selecting impossible points of view for his perspectives, which, as a matter of fact, I have found to be taken from the most natural standpoints in the ordinary roadway. His building has been accredited with a third storey which it does not possess. A multitude of similarly ill-founded objections have been raised, but, on the whole, after devoting much consideration of an unbiased and independent kind to the subject, after a thorough examination of the spot, the plans, and the report, it seems to me that few projects for public works of this kind have been put forward in recent years to which it was possible to take so little exception.

W. M. CONWAY.

#### MESSRS. TOOTH'S GALLERY.

MESSRS. TOOTH'S winter exhibition is, as usual, a good one, and, as usual, it consists of a chosen show of the works of many schools; for Messrs. Tooth seldom concentrate their efforts on display of a particular master. The English painters whom we are accustomed to see in prominent places at the Academy—from Mr. Hook to Mr. Peter Graham—are represented in the Haymarket, but there is a greater freshness in the selection of foreign canvases. M. Lhermitte has never been seen to greater advantage than in the smaller of his two designs. The sometimes baneful influence of Bastien-Lepage is less evident in that than in the larger, or, rather, if M. Lepage has inspired that at all he has inspired it in happier mood. Both of M. Lhermitte's pictures are scenes of the harvest field. Both are luminous and broad, but there can be no difficulty in choosing between the one which presents on too important a scale the less graceful incident of the harvest and that which presents the hour of repose. To many who know M. Lhermitte only by his highly skilled work in Black and White—his labours of old with chalk and of late with the etching needle—it will be surprising to find him betraying the instincts of a colourist, and possessing already a palette unfettered as to its range by the earlier experiences of his art. M. Jimenez is another notable foreign contributor. He sends a brilliant composition of many figures—a gorgeous interior, in which the scene that passes is a competitive recitation for a prize at

the floral fêtes of Provence. But though the subject is of the South, and a southern vivacity of gesture fires the group, M. Jimenez has permitted himself to utilise, as a background, one of the gorgeous galleries of Versailles. M. Eugène de Blaas we cannot consider quite at his best. The pictures he sends will, we think, scarcely confirm a reputation which is, in many respects, well deserved. M. Van Haanen, on the other hand—his near kinsman, so to say, in subject and in treatment—sends a picture of "Fortune-Telling," which has all his sterling qualities, if it has not the whole of his charm. A young Venetian woman of the lower middle class and an aged crone quite of the lower class are the principal personages. M. Van Haanen is a deep comedian, a profound observer and chronicler of secular character. He always shows himself that. And he is a noble and glowing colourist, and, here, moreover, he is more pleasing in composition than he is always wont to be. The apparent disorder of his composition is doubtless at times a planned disorder, but its symmetrical simplicity in the present instance is not less welcome. One other foreign contributor—a Parisian of the Parisians, M. Jacquet—demands to be mentioned. It is impossible to ignore his "Mignon," though it may be perfectly practicable not to like it. For ourselves, however, we rejoice in that emancipation of its author from vulgarity which "Mignon" shows. "Mignon" is, at all events, fresh and spontaneous, if it would occur to no one to pronounce it profound.

#### MR. R. S. POOLE ON "ARAB ART."

On November 15, at the College for Men and Women, 29 Queen Square, Bloomsbury, Mr. Reginald Stuart Poole, LL.D., gave a lecture on the domestic architecture of Cairo, illustrated by Mr. Frank Dillon's water-colour drawings. The object of the lecture was to show art students the practical value of a thorough study of the only house architecture due to a great style which could still be exhaustively studied. The houses of Cairo built from the fifteenth to the eighteenth century had not all been destroyed, and it is still possible, though the condition is fast disappearing, to discover the principles of construction, colouring, and decoration which were followed by their architects.

The main features of the modern Egyptian house might be traced in the ancient Egyptian house, and the scale of colour has not varied for five thousand years or more; but the principles of decoration had been gradually developed—mainly by Copts and Greeks working for Mohammedan masters. Though expressed by alien hands, the ideas are distinctly Semitic.

The principles of construction were founded on convenience and economy, and they were conspicuously displayed, affording abundant opportunity for decorative ingenuity. The chief rooms were the saloon of the men's apartments, the harem saloon, and the men's belvedere. These were described with the aid of Mr. Dillon's beautiful drawings. The mode of lighting was shown to be eminently practical, with the conditions required for an artist's studio. The colouring, wholly in primitive tints, was ruled by a scale which presented the most delightful harmony of repose, abundant space being allowed to the atmospheric blue of the tiles of the dado, and the ivory white of the upper walls. The rooms illustrated by Mr. Dillon were analysed in detail, and special attention drawn to the modification observed, which absolutely forbids the current notion that this beautiful art is inflexibly suited to one climate only.

The practical character and flexibility of Cairene domestic architecture suggested its

adaptability to modern English houses. The studios of Mr. James Wild and Mr. Frank Dillon were cited in proof of the truth of this proposition. It was then suggested that a Students' Club should be formed for the study of Arab art, to which members should be elected in payment of a very small annual subscription, and that meetings should be held to promote the following scheme:—Four students should be sent annually to Cairo for the cool season, two gentlemen and two ladies, under the control of an older artist. As no men are admitted to the hareem apartments, usually the finest, the presence of ladies in the expedition was necessary. The students should be lodged in a house of fine style, and should not only make careful drawings, but also study the principles of construction and decoration. It was thus hoped that a school of Cairo would be formed which might make a new era in the history of art, not by copying works, however beautiful, but by learning the grammar of a noble style, and thus gaining the power of using it for our pressing need of rooms in which reasonable people may live without a constant shock to their sense of the beautiful.

Mr. James Wild, Mr. Frank Dillon, and other architects and artists had already kindly favoured Mr. Poole's project.

#### NOTES ON ART AND ARCHAEOLOGY.

A *Dictionary of Roman Coins*, Regal and Republican, by the late Seth Wm. Stevenson, which was left unfinished at the author's death, has now been completed by Mr. F. W. Madden, and will shortly be published. The volume, which, in size, corresponds with Smith's "Dictionaries," is illustrated with woodcuts of upwards of seven hundred rare coins, executed by the late Mr. F. W. Fairholt, with a few later cuts supplied by Mr. Miller Smith.

THE last number of *The Great Historic Galleries*, containing parts li., lii., and liii., deals with the Flemish and Dutch Schools as represented in the Northbrook Gallery. The illustrations include three fine Van Dycks, "The Ecstasy of St. Augustine," and portraits of Mountjoy Blount, Earl of Newport, and of Henrietta Maria with Jeffrey Hudson. The latter was exhibited at Burlington House by the Earl of Portarlington, from whom it has since been acquired by Lord Northbrook. Of the Dutch School photographs are given of a beautiful portrait of the Grand Pensioner De Witt, by Schalcken, of a Frank Hals, and other good pictures; but it is impossible not to regret that some of the finest pictures in the gallery, the Rembrandts and Tübachs, for instance, have not proved amenable to reproduction by photography. The letterpress is, however, not confined to the pictures figured, but gives a careful account of all the more important works in the gallery.

WE hear that Sir Noel Paton has received from the Queen a commission to paint a small altar-piece.

*The Art Journal* is about to undergo a serious change. Next year its price will be reduced from 2s. 6d. to 1s. 6d., and while the quantity of letterpress will be unaltered, and the wood-engravings will be increased rather than diminished, the engravings on metal (steel-engravings, etchings, and photogravures) will be reduced from three to one each month. Among the writers whose names are mentioned in the prospectus for next year we notice Prof. Colvin, Mr. J. C. Robinson, and Mr. F. G. Stephens. In connection with this journal, an *Art Annual* for 1884 is announced, devoted to Sir Frederick Leighton and his work. This will be written by Mrs. Andrew Lang, and contain more than forty illustrations. Of the "full-page" plates, the most important is a steel-engraving by

C. Dietrich, after the President's famous early picture of "Cimabue's Madonna being carried through Florence," belonging to the Queen. This was the first picture exhibited by the artist, and attracted great attention at the Royal Academy of 1855.

It will be satisfactory to those who had misgivings about the runes on the Torcello spear-head to find that Dr. Undset no longer maintains their genuineness. It was he who found this interesting object last year in the small museum of Torcello, near Venice. The enthusiasm of discovery had blinded him to the true nature of the inscription, which he now sees to be a forgery made by someone who had before him the runes on the spear-head of Müncberg. This, and much other interesting matter concerning the runic spear-heads of Kovel and Müncberg, will be found in a memoir published in the July-August number of the *Revue Archéologique*, p. 55.

MESSRS. BELL & SON have in preparation a second volume of Didron's *Christian Iconography*, the first volume of which forms part of Bohn's illustrated library series. The work is a translation of a portion of Didron's *Histoire de Dieu*, intended by the author as the commencement of a work which would embrace the iconography of God, Angels, Devils, Death, the Soul, and the Scheme of Salvation, as revealed in the Christian religion. M. Didron did not live to complete his work but he left a large collection of wood-engravings prepared for its illustration, which Messrs. Bell have acquired the right to use, as well as various essays bearing on these subjects, published in the lifetime of their author. The task of translating and editing these papers, and concluding the work, has been entrusted to Miss Margaret Stokes.

MESSRS. GOUPIL & CO. have arranged for an exhibition of M. Bouguereau's work. The collection will include his recent Salon picture, "The Triumph of Bacchus." To-day (Saturday) is named for the private view.

THE *Salon des Refusés* at Brussels was opened on October 13. The committee consist of MM. Desiré Cox, Karel van Mosselveld L. Jacobs, L. Dumont, A. Delathower, P. Parmentier, and J. Hill. The number of pictures is only thirty-eight, but these are certainly better than some of those admitted at the Exposition des Beaux Arts.

WE regret to announce the death at Paris, at the age of sixty-nine, of M. Henri E. F. Philippoteaux, a French painter, well-known in England by the vigorous battle-pieces which he exhibited at the Royal Academy. He was also the principal author of that splendid panorama of the Bombardment of Paris by the German army which was for long one of the attractions of the French capital, and deserved to be remembered as a masterpiece of its kind.

A PRACTICAL attempt to encourage art in public schools has just been made at Charterhouse. An illustrated paper, under the name of *The Greyfriar*, is to be published once in each school term. The drawings are to be supplied by boys in the school, masters, and old Carthusians. The forthcoming number (of December 1) is to contain a facsimile reproduction of the "Adsum" page of the *Newcomes* from Thackeray's MS. in Charterhouse Library.

WE are informed that, owing to official etiquette, application must be made at the Bethnal Green Free Library for the illustrated catalogue of silver plate (from the collection of Mr. Joseph Bond) now on view at the Bethnal Green Museum.

THOSE readers who care for eccentricities of drawing may be recommended to the November

*Livre.* An interesting article on "poster" advertisements of books, &c., is illustrated by some very curious full-page specimens from divers eminent hands. Celestin Nanteuil's "Robert Maccaire," Bertall's "Guêpes," and a wild piece of M. Félicien Rops, who is not nearly so well known in England as he deserves, should be specially noticed.

### THE STAGE.

We shall next week be able to speak of the new comedy at the Court and of the Hay-market performance of "Diplomacy." Of the lighter production of the present week—"The Grand Mogul," with music by Audran, at the Comedy—it suffices to say to-day that whatever be the qualities of its music, its interest is more sensational and a little less human than that of the latest piece at the same theatre. "Rip Van Winkle" was assuredly an extraordinary instance of the successful second treatment of a theme already treated once successfully by so great an artist as Mr. Joseph Jefferson. Of the pathetic comedy in which Mr. Jefferson appeared it would have been easy to have made a burlesque; but though it would have been easy, it would have been discreditable. Now, the second "Rip Van Winkle" avoided burlesque. It was, indeed, in a measure, an entertaining parody; yet it preserved an unusual degree of the original interest of the piece, and never merely brutally travestied it. It had the charm, moreover, of really exquisite music, was more an opera than a burlesque, and permitted us to see how, in a musical and semi-comic version, it was possible for Miss Violet Cameron to efface the memory of her predecessor, and for Mr. Leslie to only artistically suggest, and not to make game of, the charm and refinement of Mr. Jefferson. The revival of the opera—which we lately saw—suffered much from Miss Cameron's absence. In the place of that blithe lady—singing with clearness and spirit, and acting with a contagious energy—we had only a French lady, who acted but indifferently, and whose delivery of her words left little charm in English song. Still, the piece was welcome. It was so full of good qualities that one or two could be spared. There remained, at all events, Mr. Leslie. In "The Great Mogul" Miss Florence St. John comes to be Mr. Leslie's companion, and thus again—as when Miss Cameron was in the cast of "Rip Van Winkle"—we are in the presence of two performances of brilliant capacity.

THE French plays—which were wont to be at the Gaiety, but which M. Mayer has been fain to transport to the humbler regions of the Royalty Theatre—offer little that demands comment. Mdlle. Léonide Leblanc has been appearing in "L'Etrangère," and, since that, "Pattes de Mouches" has been performed. But "Pattes de Mouches" in Soho is not exactly the same thing as "Pattes de Mouches" at the Comédie Française; and as for Mdlle. Léonide Leblanc in "L'Etrangère," the piece was practically planned for Mdme. Sarah Bernhardt, and to tread in the footsteps of Mdme. Bernhardt is no easy task. Mdlle. Jane Hading is, it is announced, coming over for a short time in January. This is good news, and will add interest to the performances, even though the piece in which the lady is to appear is none other than M. Ohnet's "Maitre de Forges"—to our minds one of the most unhealthy, not to say revolting, productions of modern days.

MR. KEMYS GRANT, who for some time has been a prominent member of quite the best amateur dramatic clubs, and gives promise of being a most competent, as he is certainly already a most tasteful, Romeo, gives his first public Recitation in London this Saturday evening, at the Princes Hall, which this day

week will witness the first performance on the stage of "In a Balcony," under the auspices of the Browning Society.

WE hear that the author of *John Halifax, Gentleman*, has dramatised her long-popular novel, *A Life for a Life*. The play, in three acts, with prologue and epilogue, is in the form of a realistic domestic drama—not melodrama—the effect being gained by situation and character rather than by declamatory verbiage. Its destination is yet undecided.

### MUSIC.

#### RECENT MUSICAL PUBLICATIONS.

"THE GREAT MUSICIANS." — *Haydn.* By Pauline D. Townsend. (Sampson Low.) Recently, in reviewing the life of Schumann in this series, we mentioned the author's acknowledgment of his indebtedness to the labours of other writers, and Miss Townsend adopts a similar course. Herr C. F. Pohl and Sir G. Grove have really told us nearly everything about Haydn, and when the former has completed his valuable Life of the great musician, we shall scarcely require anything more. But in editing this series of biographies, Dr. Hueffer did not attempt to imitate the long and learned works of Spitta, Chrysander, Jahn, and Pohl, but to give in short form the main facts of the composers' lives, and a brief account of their chief compositions. This series is intended for the general public, and is therefore purposely free from technical jargon and elaborate analyses. The author of the volume before us is a grand-daughter of the violinist Felix Yaniewicz, who played in the Salomon concerts when Haydn was in London. Her book is, of course, interesting; and generally very readable. The Haydn lithograph, mentioned on p. 41, is an anti-climax. E. Bach is mentioned as recognising Haydn's genius, Mozart that of J. S. Bach, so Beethoven's "Truly Schubert has the divine fire," was surely the proper ending to the sentence. The descriptions of the various movements of the symphony on pp. 50 and 51 are not very clear. What does Miss Townsend mean by saying that in Haydn's symphonies, the first subject of the first or *allegro* movement "closes on the sub-dominant;" and that the coda is "usually confined to a lengthened development of the closing phrase?"

*Text Book of Harmony.* By G. Oakey. (Curwen.) The writer is teacher of harmony and counterpoint to the City of London College, and examiner and teacher to the Tonic Sol-fa College. In the Preface, the reason for a new treatise is stated. Other works on harmony have faults and failings from which the author hopes the present book is exempt. He claims as a special feature "explicit directions by which consecutive fifths and octaves may be avoided." We cannot see anything "special" in the remarks, and we miss examples from the great masters showing how they have *not* been avoided, as Dr. Stainer has given in his *Theory of Harmony*. Mr. Oakey seems to be only half converted to the prevailing theories explaining the chords of the eleventh, thirteenth, and the augmented sixths. This is what he says on p. 118: "The discord of the dominant thirteenth, like that of the eleventh, is made a convenience of to explain combinations that are not obviously founded on the dominant." We think he would find "chordal passing-tones," so well explained in op. 115, and accented passing tones, so briefly described in op. 244, convenient helps to explain many combinations. The chords of diminished sevenths, which play such an important part in modern music, deserved more space. Mr. Oakey gives his examples in short score, and, so far as we have read, does not recommend open

score. Mr. Oakey's attack on the order and character of exercises given in other works is not altogether fair. Space will not allow us to notice other matters in the book; but, though we do not agree with everything, there is much in it both valuable and interesting. Mr. Oakey's experience as a teacher has been of great service to him. His text-book, if not the best of books, is a very good one. By the way, the reference to examples in op. 53 is not clear: in a future edition this might be set right. All the examples and exercises are given in the Tonic Sol-fa, as well as the ordinary notation.

*Elements of Music.* By F. Davenport. (Longmans.) This little book has been issued by authority of the Committee of Management of the Royal Academy of Music, and Sir G. Macfarren warmly recommends it (in a Preface) to all students of the Academy, and to candidates for the local examinations.

*Richard Wagner.* Personal Recollections. (Stanley Lucas.) M. Auguste Lesimple, a friend of Wagner's for nearly thirty years, tells some entertaining tales about the master, and describes his character and domestic life. The publication is "modest in tenor and extent," but the writer hopes others will follow his example, and thus collect valuable material for the future biographer of Wagner. The pamphlet has been translated from the German by Mr. C. Armbruster.

*Meyerbeer aux Eaux de Spa.* Alin Body. (Bruxelles: Rozez.) Anecdotes and recollections of the celebrated French musician, in connection with his frequent visits to Spa between 1829 and 1860. They are written in a lively and pleasant manner: the descriptions of his umbrella, of his favourite donkeys, &c., are very amusing. Stories, however trifling, of great men are always welcome.

### MUSIC NOTES.

"PARSIFAL" was repeated at the Albert Hall on Saturday afternoon, and the performance went, as we expected, considerably better than on Monday. The attendance was very large, and the applause at the close very enthusiastic. When English audiences do not care for a work, they do not hesitate to show dissatisfaction by abstaining from applause, and sometimes they even hiss. We may therefore conclude that Wagner's music alone has made a powerful impression, and if ever the mystery-play is given in London, the public will marvel at its originality and grandeur. They will also discover that it is a work which, if read aright, is as religious as the "Messiah" or the "Redemption." If Mr. Barnby's two performances should lead to a stage representation of "Parsifal" here, admirers of Wagner will readily forgive him for his Albert Hall experiment.

THE Monday and Saturday Popular Concerts are well attended this season, but there has been nothing in the programmes to call for special comment. Mdlle. Clothilde Kleeberg, whose excellent performances at the Crystal Palace we recently noticed, made her first appearance on Monday, November 10, and played again on the following Saturday. Her playing seems to have given very great satisfaction. Last Monday our accomplished pianiste, Miss Agnes Zimmermann, gave Liszt's arrangement of Bach's organ Prelude and Fugue in G minor, and besides, took part with Sig. Piatti in Mendelssohn's B flat Sonata for piano and violoncello. There was a very fine performance of Beethoven's Quartett in F (op. 59, No. 1) led by Mdme. Norman-Néruda, and Mozart's pianoforte trio in B flat was given for the first time. As yet, this season, there has been no important novelty.

Ready November 27.

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